

DRAMATICS

An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

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NOVEMBER, 1952

50c Per Copy



A scene from Shakespeare's *Taming of the Shrew*, presented by Glendale, Calif., High School, Thespian Troupe 812, under the direction of Marion L. Underwood, Troupe Sponsor.

IN THIS ISSUE

IT'S HARD WORK!

By JUNE MITCHELL

Best Thespians 1951-1952

FOREIGN LANGUAGES AND DRAMA

By ADA BURTON

The popular authors of some of our widely produced plays, *And Came the Spring, Come Rain or Shine, Life of the Party, Ask For Me Tomorrow, Come Over to Our House, A Change of Heart, Quiet Summer, Too Many Dates, Turn Back the Clock, June Wedding*, have now written a new comedy that is different.

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CONTENTS

SERIES

It's Hard Work! <i>by June Mitchell</i>	9
Foreign Languages and Drama <i>by Ada Burton</i>	10

FEATURES

As I See It	4
In This Issue	6
Best Thespians 1951-52	7
Ohio Regional Conference (Pictorial)	8
Echoes: Children's Theatre Conference, August 28-30 <i>by Frieda Reed</i>	19

DEPARTMENTS

Theatre on Broadway <i>by Paul Myers</i>	11
Staging <i>Harvey</i> (Play of the Month) <i>by Clarence R. Murphy</i>	12
Dialing Around (Radio, Television) <i>by Si Mills</i>	14
Selling the Goods (Screen) <i>by H. Kenn Carmichael</i>	15
Brief Views <i>by Talbot Pearson</i>	32

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second

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third

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As I See It . . .

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MORE POWER TO HER!

It's so unusual to see a girl operating a switchboard that I just cannot pass by the opportunity to include this picture in this column. Probably there are other girls in our troupes who are electricians, but this picture is the first I have ever seen of "woman at work." Apparently there is no field of activity left anymore backstage strictly reserved for mere man. **And our girl of the month is a Best Thespian too!**

AN INVITATION

Si Mills, our editor of our Radio and Television department, invites our readers to write to him about what is wrong or right with *Dialing Around*. He, like your editor, wants you to look forward each month to receiving DRAMATICS not only for the pictures, but for the articles as well. **He wishes to write what you want to read.** Thus he is anticipating receiving your letters in which you will offer constructive criticism of his choice of material, his style, etc. Address your letters to him in care of DRAMATICS, College Hill Station, Cincinnati 24, Ohio. They will be forwarded immediately.

Director of the Theatre and Sponsor of this unusual troupe, into our evergrowing Thespian family.

THOUGHT FOR THE MONTH

"The public school makes our people one. No other institution touches the life of every citizen. The public school binds us together in common ideals and purposes."

Willard Givens, Former NEA Secretary

TENTH NATIONAL PLAYWRITING COMPETITION

The Seattle Junior Programs, Inc., is offering its Tenth National Playwriting Competition with awards as follows: for original play, first prize \$200; second, \$75 — for adaptations, first prize, \$150; second, \$75. If any of our readers are interested in writing a play of merit to be presented by adult actors for junior audiences, I suggest you write for further information to Executive Secretary, Seattle Junior Programs, Inc., 1385 Dexter Horton Building, Seattle 4, Washington.

OUR ORCHIDS FOR THE MONTH

To Kurtz Gordon, noted author of plays for secondary schools, for his attractive catalogue of his own plays which he published at his own expense for your convenience.

To Thespian Troupe 495, Miami, Florida, Sarah M. Adams, Sponsor, for the presentation of *The Hasty Heart*, from which all proceeds were given to a school for the blind in Italy.



Carolyn Ohm, Head Electrician and Best Thespian, Troupe 124, Portland, Ore.

LAST BUT FIRST!

Thespian Troupe 1248 received the last Charter granted before June 30, the day on which our fiscal year ended; but Thespian Troupe 1248 is the first to be located in an unusual school in Baltimore, Maryland. The Johns Hopkins Children's Educational Theatre opens its 1952-53 season with registrations in the Playshop with 120 children between the ages of six and eighteen, and for an additional 20 Junior and Senior High School students, who are particularly interested in Speech Arts. Membership in the Thespian troupe, however, is restricted only to the boys and girls of high school age.

This year four subscription plays are to be presented: *Flibbertygibbet*, *Favorite Stories and Legends*, *Rumpelstiltskin* and *Tom Sawyer*. We are delighted to welcome Frances Cary Bowen,

TOO BEAUTIFUL TO BE IGNORED

August 6, 1952

Dear Mr. Miller:

The happiness that was mine when I learned that the National Thespian Society award for excellence in theatre was mine cannot be expressed through mere words composed by yours truly. But rather it would take the strains from a beautiful piece of music or perhaps a sonnet from Shakespeare.

You see, your award is a challenge to me. For if the National Thespian Society has enough confidence to bestow this honor on me, I must work as I have never worked before.

Thank you so much for giving me the incentive!

Yours truly,
Anita Harton
Student at the
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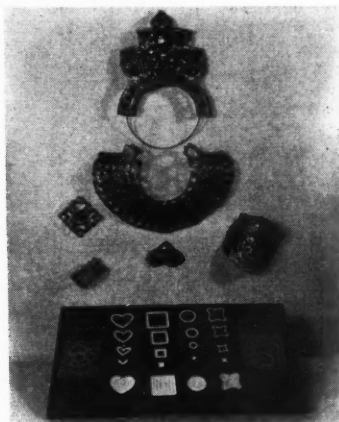
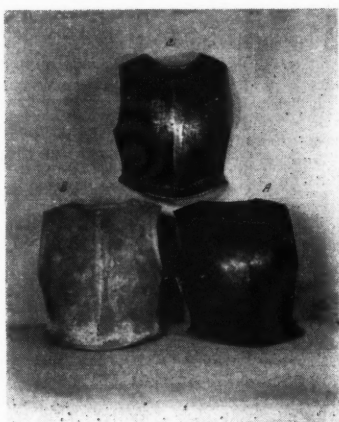


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Step 4 Here is "Celastic" head, removed from the model which was originally covered with tinfoil. Finish by taping slit with strips of "Celastic."

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A delightful comedy-fantasy which deftly explodes many of the modern foibles of Christmas giving. By Merle Bouton Young. 3 m., 1 w. Living room int. Joyous fun and good sense.

SHELTER FOR A WANDERER

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Reading copies of the above: 50c each.
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GIFT OF THE LAMB

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SIGN OF A STAR

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In This Issue

OUR congratulations go to all the *Best Thespians 1951-52* as found on our Best Thespian Honor Roll included in this issue. This roll was compiled from the Annual Reports submitted to this office during the summer — and only from these reports. With so many troupes granting these awards need anyone question their value?

IN her *Theatre after Graduation* series June Mitchell continues this month with excellent suggestions for producing shows. The purpose of this series is to show that Theatre need not end with graduation. Last month her article encouraged Thespians to start their own Little or Community Theatres. This month she guides them further in organization. I second her "Very few people realize the work involved in producing a play, but they don't know how wonderful it can be either."

ADA BURTON, Sponsor of Thespian Troupe #60 at Boulder, Colorado, Sr. High School, authored our second article in our series, *Working Together*. Have you ever worked with the foreign language department? The teachers in this department can be really helpful especially when producing a play in which accents are required for that "professional touch." One can't possibly do a play like *Polly with a Past* without their help. I strongly recommend Miss Burton's *Foreign Languages and Drama* for your reading pleasure. You'll learn something too!

FRIEDA REED, Co-Sponsor of Thespian Troupe 1000, Upper Darby, Pa., High School, covers well in her report the sectional meetings of the Eighth Annual *Children's Theatre Convention* held at the University of Wisconsin last August. As one reads her report, he cannot help catching some of her enthusiasm for drama for children.

YOU will find three pictures of the Ohio Regional Conference held at Youngstown last March on page 8. It was a very successful conference as well as was the Eastern Regional Conference held at Reading, Pa., a week later. This is the first opportunity I have had to thank publicly Lucille Lee, our Sponsor of Troupe 479, and Mrs. Clarence Enterline (Mildred Hahn), Sponsor of Troupe 416 and State Regional Director, for assuming those responsibilities.

EARL BLANK has chosen *Harvey* for the play of the month for this issue. Clarence A. Murphy tells well how high schools can do this remarkable play, which prior to the time I had read his article I had my doubts. Mr. Murphy, Sponsor of Thespian Troupe 143, T. L. Handy High School, Bay City, Mich., occupies a unique position. I quote him: "The position at Handy has been a challenge to me because it has been a high school for only two years now. There are no precedents and customs to follow . . . I make my own." Don't you sponsors envy him?

PAUL MYERS keeps us up-to-date about the activities on Broadway; Si Mills takes us behind the scene of *America's Town Meeting*; Kenn Carmichael visits a commercial film manufacturer; and Talbot Pearson continues his "brief-viewing."

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Jacolyn Kruse, Kuru Snyder, Troupe 73, Manistee, Mich., High School.

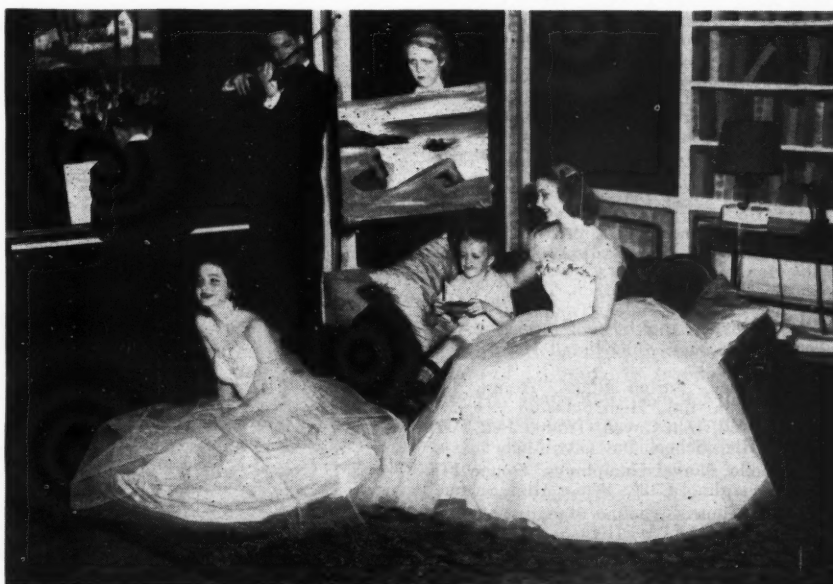
(Continued on page 8)



Our Town, East High School, Troupe 1200, Duluth, Minn., Charles H. Latvala, Director.



Submerged, Roosevelt High School, Troupe 1091, Hyde Park, N. Y. Henry D. Werle, Director.



The Curious Savage, Shaker Heights, Ohio, High School, Troupe 815, Robert R. Crosby, Director; Kenneth Caldwell, Technical Director.

BEST THESPIANS

(Continued from page 7)

- David Bascom, Andrew Godwin, Troupe 74, Middletown, N. Y., High School.
 Jean Christianson, Troupe 75, Union High School, Milwaukie, Ore.
 Shirley Smith, Nancy McDonald, Troupe 76, Lewistown, Idaho, Senior High School.
 Carol Parker, Richard Moorefield, Troupe 77, Garfield High School, Akron, Ohio.
 Mary Margaret McNeil, Troupe 78, Hot Springs, Ark., High School.
 Joyce Jarvis, Troupe 82, Etowah, Tenn., High School.
 Peggy Thornton, Conrad Wiley, Troupe 84, Princeton, W. Va., High School.
 John Young, Troupe 85, Mission, Texas, High School.
 Joel Ross, Troupe 86, York Agriculture Inst., Jamestown, Tenn.
 Sandra Sue Jones, Troupe 88, Point Pleasant, W. Va., High School.
 Sally Breskin, Troupe 91, Isaac C. Elston High School, Michigan City, Ind.
 Roger Moulton, Troupe 93, Stillwater, Minn., High School.
 Constance Wolfe, Ralph Lane, Troupe 94, York Community High School, Elmhurst, Ill.
 Harry Havill, Troupe 98, Fayetteville, N. Y., High School.
 Patty Lou Smith, Larrie Bailey, Troupe 99, Weston, W. Va., High School.
 Phyllis Staup, Troupe 100, Bellefontaine, Ohio, High School.
 Sam Fox, Troupe 101, Midwest City, Okla., High School.
 George Nash, Troupe 106, Champaign, Ill., Senior High School.
 Barbara Easter, Troupe 108, Kenmore, N. Y., Senior High School.
 Carlyle Fischer, Troupe 109, Liberty, N. Y., High School.
 Walter Kleinfehn, James Gordon, Troupe 110, New Hampton, Iowa, High School.
 William Newman, Shirle Chambers, Troupe 111, Burley, Idaho, High School.
 Hazel Frank, James Stasheff, Troupe 114, A. B. Davis High School, Mt. Vernon, N. Y.
 Peggy Bourne, Troupe 116, Mt. Vernon, Ind., High School.
 Robert Dale Johnson, Nancy Don Freed, Troupe 121, Stonewall Jackson High School, Charleston, W. Va.
 Alvin Fox, Rogers Hamilton, Troupe 122, Newport News, Va., High School.
 Gary Gregory, Carolynn Ohm, Troupe 124, Jefferson High School, Portland, Ore.
 Dottie Kaus, Shirley Lowery, Melvin Capehart, Troupe 126, Alton, Ill., Senior High School.
 Robert McPherson, Gilda Manupello, Troupe 127, Salem, N. J., High School.
 Lois Ruth Lovelady, Barbara Ann Jones, Troupe 129, Grapeland, Texas, High School.
 Mary Carolee Kurtz, Troupe 131, Bloomington, Ill., High School.
 David Lorraine, Ann Longman, Troupe 133, Shenandoah, Iowa, High School.
 Joan Kraske, Troupe 134, St. Francis Academy, Joliet, Ill.
 Thurman Yost, Troupe 137, Bramwell, W. Va., High School.
 Willie Houser, Jean Claire Garner, Troupe 138, Martin High School, Laredo, Texas.
 Janet Jones, Cheryl Puffer, Troupe 139, Bradford, Ill., Twp. High School.
 John Dietz, Troupe 140, Nuttall High School, Lookout, W. Va.
 Beverly Haley, Burton Riggs, Troupe 142, Bloomington, Ind., High School.
 James Bidwell, Dan Covell, Troupe 143, T. L. Handy High School, Bay City, Mich.
 Margie Rollo, Norvel Humphreys, Troupe 148, San Bernardino, Calif., Senior High School.
 Joy Faith Sumners, Pauline Mangrum, Troupe 149, Paragould, Ark., High School.
 William Hanks, Troupe 151, West High School, Denver, Colo.
 Joannette Donohoe, Joe Copenhaver, Troupe 152, Elkview, W. Va., High School.

(Continued on page 18)

OHIO REGIONAL CONFERENCE

Youngstown, March 28 and 29



Workshop on the Festival Play, Donald Elser, Speaker, sponsored by Troupe 932, Evelyn Bruner, Sponsor.



Workshop on Acting, sponsored by Canton Lehman Troupe 66, Florence Hill, Sponsor.



Rayen Troupe Thespians, who sponsored this conference as part of their celebration of their Tenth Anniversary as members of the National Thespian Society. Lucille Lee, Sponsor, was General Chairman.



Ladies of the Jury, Thespian-sponsored all-school play, Troupe 192, Keokuk, Iowa, Senior High School, James McKinstry, Sponsor.

WHEN you are graduated from high school, perhaps some of you will get together and try your hand at producing shows of your own as I suggested last month.

Just what will you be getting into? Very few people realize the work involved in producing a play, but they don't know how wonderful it can be, either. Let's see what problems are liable to come up.

Here are some questions I think you should get answered before you put your play into rehearsal. Answers now will save you a lot of headaches later on.

Choice of Play

Can you cast the play easily, or fairly so? You may have the perfect Elizabeth Barrett, but have you got a Robert Browning? Incidentally, don't go to extremes in the size of the cast. Too large a cast is unwieldy at rehearsals; too small a cast doesn't pull an audience.

Is it a play that people will come to see? By all means choose a play that appeals strongly to your group. It's criminal to waste all the energy you're going to put into this project on a play about which the group is only lukewarm. But on the other hand it must also be a play which will appeal strongly to your type of audience or again your hard work will be wasted. A good performance doesn't exist without an audience. You can find plays that are good theatre at almost any level. Begin with a good "popular" play. The Greek drama can come later when you're established.

Is it a play that you have the facilities to stage? Taking into consideration the theatre you'll be using, the stage crew you'll have to work with, and the budget you will shortly work out for yourself, can you set, light, and costume this play? Generally speaking, a one-set play is a big advantage for your first production. Then you have no long

intermission waits while you struggle to change the scenery. (The over-long intermission is one sign of sloppy, unprofessional productions. Beware of it.) How about the lighting equipment available? Is it adequate for this play or will you have to rent supplementary lights? Do you have someone to run them? Does the play require costumes? Modern dress is a lot cheaper and easier, but costumes are colorful and can add a great deal of atmosphere. Sometimes you can raid attics, but most costumes—especially men's—have to be rented at a minimum of \$5.00 each.

Ways and Means

Can you afford to present this play (or any play)? Figure out your expenses, figure out your probable income, and compare the two. Most plays cost more to produce than the layman has any idea. Here are some of the items you must figure in cost of production, plus any more which come up for your particular play:

- Play books (\$0.85 each).
- Royalty (each performance).
- Costumes, if any (include such items as rental of tuxedos for men).
- Rental of set, or cost of building or repainting.
- Rental of extra lighting equipment or electrical supplies.
- Rental of hall for performance and at least one dress rehearsal, preferably more. (If you hire a union hall, you must hire at least one union stagehand, sometimes more.)
- Janitors' fees (sometimes covered in rental).
- Policeman at performance.
- Make-up supplies.
- Mover's fee for transporting borrowed furniture (unless some one of your group has a truck).
- Cost of making or renting unusual props.
- Printing tickets.
- Printing programs.
- Printing display card posters.
- Advertising (ads in the paper, fliers, etc.).

Consult the series **HOW THEY WERE STAGED** published by **DRAMATICS** and you will get a very good idea of comparative costs of various productions.

Now what can you count on for income?

- 1) Tickets.
- 2) Program advertising if you want to struggle with an "ad book" program.
- 3) Patrons.

It's a short list, and its three lone items can amount to whatever you make them. Expenses are there anyway, but

THEATRE AFTER GRADUATION

IT'S HARD WORK!

By **JUNE MITCHELL**

income is up to you. Decide how much you want to charge for the tickets and multiply that by the number you expect to sell. Remember that you will need a concerted drive to sell tickets not only by the cast but by many others. An ad book program is a big job. It needs organization to solicit the ads and to get them to the printer. Properly handled, the ad program can be a big money-maker. Improperly handled, it can often cost almost as much to have printed as the amount of money solicited in ads. With a small theatre and an ambitious production, a little arithmetic will show that an ad book is a necessity. If the theatre seats 300 people, ticket money will not cover high expenses even if the show plays to standing room only. The difference must be made up in ads.

What happens if you lose money? Who covers the deficit? This is a gruesome thought, but it's much better to face the possibility at the beginning and work out a solution than to have it

(Continued on page 31)

FOREIGN LANGUAGES AND DRAMA

By ADA BURTON

WITH present day experiments in the Arena Theatre and talk about doing a play "in the round," we have almost forgotten the use of footlights. But I like to think of footlights as a dividing line between players and audience, and I should like to think for a moment what happens on each side of them during a successful performance of a play. Everyone will agree that a good play creates. Just what does it create in the minds of actors and audience?

Let us move first behind the footlights and mingle with youth in a high school play. The type of teen-ager who goes all-out for plays is usually intelligent, sensitive, emotional and imaginative. He is non-athletic, yet he needs to express his feelings in a very active way. He may be timid but none the less ambitious. He needs to overcome fear before an audience. That is probably the accomplishment that will give him the most satisfaction—to say what he knows he can say when at ease. His teachers and parents tell him he needs to improve his speech. He has been practicing speech exercises and learning pronunciations, and he has made some progress. Without any effort on his part, his emotions are quickened, and when a wise director gives him the suitable play on which to expend his energies, he truly gets a thrill from acting. If he is properly guided, he works up an interest in new plays and playwrights and

before he knows it, he is an enthusiastic worker in dramatics.

Now what can be happening in the audience in front of the footlights? The usual 800 parents and friends of the cast have congregated and there are breathless moments before and after the opening of the curtain. The onlookers are thoroughly entertained and sometimes even thrilled and inspired. In the modern high school theatre the yearly program includes some real drama. Since plays are a reflection of life, they show a nation's strength and weaknesses. They deepen our sympathies and give us hope for the future.

Granted that the effective high school play can and will attain some of these idealistic ends, the director begs to know how he should go about it. He is eternally seeking advice and help. He knows that it is impossible to please all the audience, but for some insane reason, he is always trying. He realizes that he can come closer to it if he can get his finger on the pulse of his patrons.

Some of us who have worked in the theatre with youth are convinced that the study and use of foreign languages will be a tremendous help in play production for both players and audience. The two greatest aids are perhaps in accuracy and world mindedness.

We all know that the average American, even though educated, is slovenly in enunciation and inaccurate in pronunciation. When the French, Spanish

or German teacher starts with a beginning class, the first few weeks are spent on sounds that are new and basic. She says them, she writes them, she drills on them. She insists on careful and painstaking correctness. Happy is the youngster who can master a few foreign expressions so he can try them on his friends. He caresses them lovingly with his tongue. His companions, unschooled in such mysterious studies, immediately dub him "a brain." Our hero thinks if a little is good, more should be better, and he is launched on a campaign to watch his speech and improve his pronunciations. We hope he will never become overly precise, but we are indeed happy to note improvement.

One almost never picks up a play that he doesn't find foreign expressions. It becomes more and more necessary that student and director can translate these expressions. Usually a translation is unsatisfactory because one does not get the finer meaning and implications when the translation is made. Many people complain that an opera translated into English is often a complete loss. Word usages are so different and foreign customs are missed. Feeling and atmosphere cannot be carried over into English. Even Shakespeare, who wrote in English, created an atmosphere difficult to portray by Americans. But a pupil of mine who recently saw a play at Stratford remarked that feeling rose to such a height in this British production that she stood for the whole evening, and didn't even know that she could not get a seat! Is it not a sensible conclusion then to study as many languages as we can to help us to translate, to assist us in background and to help us to interpret feeling?

(Continued on page 30)



Thespian Troupe 1136's production of **Cheaper by the Dozen**, Brookfield-Riverside Twp. High School, Riverside, Ill., E. Lucile Shipley, Director.

THEATRE on BROADWAY

By PAUL MYERS



John Randolph, Bill Daniels, Rod Steiger, Mark Rydell and Bruce Hall in *Seagulls over Sorrento*.

THE new Broadway theatre season is just getting under way. Most of the barn stages, which dot the countryside during the summer months, have closed and those responsible for their activities are either planning to reproduce the summer hits in New York or looking ahead to the summer of '53. The first new production of the fall—Hugh Hastings' *Seagulls over Sorrento*—opened just a few hours ago. Your reviewer plans to attend tonight's performance so detailed word of the play will have to be held for next month's DRAMATICS. The play has enjoyed great popularity in London. It has been heralded there as the British *Mr. Roberts*. During the week of August 18, 1952, it was played at the Westport (Connecticut) Country Theatre. Its plot tells of a group of British seamen engaged in a governmental research project.

The British comedy plus the latest addition of the perennial *Ice Capades* are the only additions to the roster of plays since I last reported. There are, however, several very exciting offerings promised for the near future. Let us look at some of them. Next week another importation from London will bow in New York. This is Stanley Young's *Mr. Pickwick*, which is based upon Charles Dickens' well-loved PICKWICK PAPERS. Roger L. Stevens and Thane Parker produced the work in London last May, where it was known as *The Trial of Mr. Pickwick*. Several of the cast who helped toward the success of the play in the British capital are duplicating their roles in the American production. George Howe, Nigel Green, Estelle Winwood, Nydia Westman and Sarah Marshall are among those who will duplicate Dickens' caricatures.

As one looks down the calendar of impending events, one is struck with our great dependence upon the British theatre this season. Early in October the great British comedienne, Beatrice Lillie, will arrive in the programme with

which she has been delighting theatre audiences on the silo circuit—*An Evening with Beatrice Lillie*. Assisted by Reginald Gardner and Xenia Banks, Miss Lillie is doing some of the brightest numbers in her repertoire. Adjustments and revisions have been constant since the opus bowed in Coonamessett, Massachusetts, late last July. When it finally arrives at New York's Booth Theatre it will, in effect, be a distillate of the best of Bea—and the best of Bea is really tops.

Not too long after the Beatrice Lillie opening, one of our American favorites will return from London triumphs. Katharine Hepburn was last seen as Rosalind in the Theatre Guild's revival of *As You Like It*. It was not her most distinguished performance. We preferred her in Philip Barry's *The Philadelphia Story*, where she was free of the cadenced speech and the artificialities of one of Shakespeare's weakest comedies. Miss Hepburn will be seen as The Lady in George Bernard Shaw's *The Millionairess*. Richard Watts, Jr., writing back home from London to the NEW YORK POST, reported in the issue of July 22, 1952: "For Miss Hepburn's achievement is not only a triumph of vitality, high spirits and personal distinction but of ability to present an authentic characterization. Although some people appear to doubt it, she is an actress as well as a personality. Without sacrificing any of her famous and highly controversial mannerisms, she plays the rather terrifying Shavian heroine with skill, insight, humor and a genuine gift for sharply-etched portraiture." That should give you an appetite for *The Millionairess*.

I am one who will go great lengths to see a production of a Shaw play. Consequently, I felt very fortunate when a group of enterprising young actors produced his *Widowers' Houses* in a church basement very near my home. The Greenwich Mews Theatre is a very

interesting group—both theatrically and sociologically. It is jointly sponsored by two religious groups which share an edifice on West 13th Street. These bodies are the Village Temple and the Village Presbyterian Church. I have followed the activities of the organization for several seasons and was particularly pleased when they chose the rarely performed early Shavian drama for production.

Shaw's study of tenement housing was written early in the last decade of the 19th Century. It was published in 1898 in the "unpleasant" section of the dramatist's two volume work PLAYS: PLEASANT AND UNPLEASANT. All of this is set down here because it is important that the timing of the work be kept in mind during any discussion of its merits or demerits. In the always invaluable preface to the plays, Shaw has explained his choice of the appellation: "Finally, a word as to why I have labelled the three plays in this first volume 'Unpleasant.' The reason is pretty obvious; their dramatic power is used to force the spectator to face unpleasant facts. No doubt all plays which deal sincerely with humanity must wound the monstrous conceit which it is the business of romance to flatter. . . . In *Widowers' Houses* I have shewn (sic) middle class respectability and younger son gentility fattening on the poverty of the slum as flies fatten on filth."

The things which must have shocked the audiences of the late Victorian period come as no surprise to an audience of 1952. The sociologists and the welfare workers have made us all familiar with the evils of slum housing. To get the full impact of *Widowers' Houses* therefore it is essential that we try to place ourselves as much as possible in the seats of Grein's Independent Theatre more than half a century ago.

The plot of the drama briefly concerns the romance of a young member of the British aristocracy and Blanche Sartorius, whose papa will not approve the marriage until he is assured that Blanche will be properly received—socially. All is proceeding calmly until the youth learns that Sartorius' wealth is derived from rentals on rows of sub-standard tenements. He is appalled by his discovery and charges Sartorius with having acquired his money criminally.

(Continued on page 29)

Staging Harvey

By CLARENCE R. MURPHY

HARVEY, a comedy in three acts, by Mary Chase, acting edition. Six men, six women, modern costumes. Royalty quoted upon application. Dramatists Play Service, 14 East 38th Street, New York 16, N. Y.

Suitability

THIS comedy is suitable for community theatres, colleges and the more advanced high school groups. The problem of two sets may rule out some groups, but the manner in which we solved this problem can be used by any ambitious group. The content of the play has nothing objectionable with the exception of one scene. The one referred to is on pages 62 and 63, Act II, Scene II, of the acting script which deals with the doctor's desire to spend two weeks under a tree with an unknown blonde. We cut from Elwood's "Akron?" to the next page where Chumley says, "One last fling," and resumed the play without any appreciable loss to the plot. The usual profanity was altered all through the play. The play has great appeal to the audience who react to all of the comedy situations both obvious and implied.

Plot

The story centers around the efforts of Elwood Dowd's sister to get him to a sanitarium for treatment so that he will become more rational and less ir-

responsible, particularly in relation to his friendship with a giant, invisible white rabbit which only Elwood sees and to which he talks. Harvey, which Dowd calls his rabbit, fortunately fouls up his sister's plans so that Elwood remains in his blissful state, much to the delight of the audience.

Casting

The main character of Elwood Dowd presents the most difficult problem in casting for this play. Kindness, sincerity, naiveness and plausibility are needed to make the character realistic. An ability to do pantomime is paramount. I found these characteristics in a boy who had proved himself in *Our Town*. Dr. Chumley is a blustery, pompous individual. Wilson, the male nurse, is an earthy, rough character. Veta Simmons, the harassed sister, must have an excellent sense of timing for her comedy situations. Myrtle Mae, the male-seeking female; Kelly, the amorous and spirited nurse; Dr. Sanderson, the opinionated and cocky assistant to Dr. Chumley; and Judge Gaffney, the bewildered and fussy family lawyer, are

all excellent leading roles and offer challenging opportunities to work out characterizations. The small parts of Mrs. Chauvenet, Mrs. Chumley and Lofgren offer as much of a challenge in characterization as the others but only in one scene each. The play, however, should not be attempted unless a suitable Dowd is available.

Directing

The charm of this play lies in its plausible implausibility. To get student directors and actors to see this element is the first important job of the director. We achieved this understanding in two reading and discussion sessions—one at the beginning of rehearsals and the second after the first act had been blocked and first act lines learned.

The cast was handed a complete rehearsal schedule and a floor plan of the revised set when they received their scripts upon assignment of their roles after tryouts; in fact these were fastened inside the covers of their books. Thus there was no confusion as to stage layout and rehearsal times and places.

The play was a pleasure to direct as it fell into natural divisions with two scenes in the first act, two in the second and one in the third. At no time was I working with the entire cast until the final stages of the rehearsals.

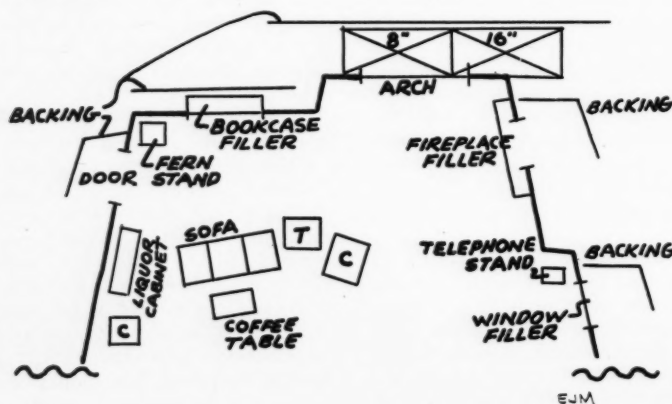
Set Problems

Our main problem with the set was to be able to change from the living room scene to the office scene—and to reverse these sets as the play calls for it. We accomplished these changes as follows: the opening on the back wall stage right had two fillers—a window and a book shelf. The window was used in the office set and the bookcase in the house. The door down stage left had a filler and became a window in the house set. The other door on stage left was covered with a fireplace and a picture and a sheet of building board painted the same color as the flats



A scene from *Harvey*, as produced by Thespian Troupe 143, Handy High School, Bay City, Michigan, Mr. Murphy, Director.

"HARVEY" SET PLAN ... LIVING ROOM





Another scene from Mr. Murphy's production of **Harvey**.

masked it in the house set. The arch, plain in the office set, was hung with portieres in the house set.

Lighting

To complete the illusion of the change in set, lighting was very important. In mixing the paint for the flats, we were very careful to secure the advice of our art instructor. We mixed a rose paint with yellow and amber until we secured a light soft brown. To this mixture we added more amber for the doors. The remainder of the paint had still more amber added to it to attain a dark brown for woodwork. The effect attainable with various quantities of red, white, and blue light was amazing. The arch and door backings were painted with a dark, dull green.

Costumes

Other than physician and nurses' uniforms, costuming is no problem as the play is modern. We liked Dowd in a tweed suit. The dress of the other members of the cast depends upon the tastes of the director.

Make-up

Again the use of light or heavy make-up depends upon each individual di-

rector. We used all Stein soft tube grease paint and moist rouge. Hair whitening was the white masque.

Production Costs

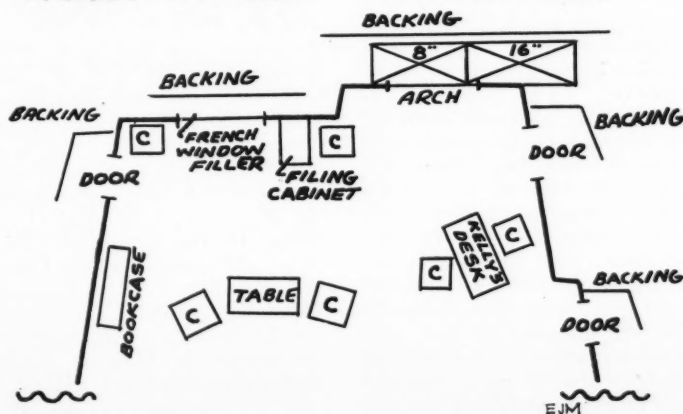
The cost of producing the play for two performances was as follows: royalty, \$75.00; staging, \$50.00; advertising, \$15.00; miscellaneous, \$15.00. Total, \$155.00.

Publicity

We used our students for most of our advertising. The school public address system was used each day for two weeks before the play at which time Elwood Dowd asked for help to find the lost Harvey. Each cast member talked to the school about the play and two faculty members asked for information as to Harvey's whereabouts because of infractions of common rules. The newspaper, posters, and local radio carried paid and gratis information. It was very effective—so effective that we were forced into a second performance—the first time in the history of our school. About 1500 tickets were sold.

Next Month: Old Doc

"HARVEY" SET PLAN... RECEPTION ROOM



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THE ART INSTITUTE OF CHICAGO

DIALING AROUND

By SI MILLS

THE idea of *America's Town Meeting of the Air* grew out of a conversation in which a man complained about his neighbor not wanting to listen to views contrary to his own. As a result *Town Meeting* was conceived for the sole purpose of reaching people through the thoughts of others.

After the first broadcast in which the views of Fascism, Socialism, Communism, and Democracy were presented, three thousand letters reached the office of Town Hall, New York City, and the network stations carrying the program. Such an immediate response was indeed surprising, but it was even more so when only four letters of the total were in protest. Among the ones in exhortation were those recognizing that our social, political and economic life must be open to conflicting views.

In January, 1950, for a number of reasons the program was condensed to a half hour from its original 90 minutes. It has, however, been lengthened again to 45 minutes. The original 27 stations of the American Broadcasting Company have been increased to close to 300 with more than 50 having local sponsors. Thus far there have been over 650 *Town Meetings* with about 1450 speakers.

When *Town Meeting* originates from its home in Town Hall, New York City, which it does about half the time, permanent facilities simplify the broadcasting of its program; but when it visits Plaintown, U. S. A., intensive technical preparations must be made before broadcast time.

Field engineers must prepare the auditorium for a nationwide broadcast. This preparation requires three separate telephone lines which are installed and tested before the main body of the *Town Meeting* contingent arrives for the broadcast. One line, known as the "radio" circuit, connects the program with one of the six American Broadcasting Company network master control points around the nation. The second,

or "feedback" circuit to the control panel, enables engineers at the control point to talk to broadcast personnel and technicians at the origin point. The third line is a business telephone for miscellaneous use of the broadcast personnel.

After the telephone lines are installed, the auditorium is equipped with the necessary microphones—two on stage for speakers and three out in the audience for use in the question and answer period.

Once on the air the program is carried by telephone line to the nearest master control point. Here engineers feed it to local outlets over a vast network of telephone lines covering the entire nation. Each station then beams the program to its own listeners.

Each program entails exhaustive research as to subjects and speakers on the part of a competent staff of experts.



John Daly, Moderator, *America's Town Meeting*.

Ideas for *Town Meeting* topics spring from every available source—but principally from the news of the day and from suggestions by listeners. The staff maintains extensive files of clippings on all controversial questions and a list of possible speakers. The program director with her two assistants reads all varieties of newspapers, magazines and research reports ranging from the CONGRESSIONAL RECORD to the DAILY WORKER. She listens to all of the important radio addresses, forums and similar programs, and then makes reports on their card files of potential speakers for future programs. All speakers must be well informed in their subjects, preferably nationally known, and at the same time able to speak well and handle themselves creditably during the

question period. Speakers are accepted on the condition that they send a rough draft of their speech at least five days in advance of the broadcast. This requirement is not only for clearance as to network policy, but also for technical suggestions so that revisions can be made which will help present a coordinated well-balanced program.

Speakers have ample opportunity to state their views, but so do the audience. This discussion is heard in millions of homes throughout America and by shortwave around the world. Here truly is the use of radio and television in the public interest. Instead of listening only to the principal speaker, the people of America hear both qualified leaders and their fellow Americans working out together the answers of their common problems.

Back in February, 1946, the speakers on the question, "Are Parents or Society Responsible for Juvenile Crime?" were Dorothy Thompson (author), Ethel Alpenfels (anthropologist), Tom Clark (the U. S. Attorney General) and Father Edward Flannagan (founder and director of Boys Town). "What Is Wrong with the Comics," March, 1948, featured John Mason Brown (dramatic and literary critic) and Al Capp (cartoonist and creator of "Lil Abner"). In 1950 "Do We Have a Free Press?" had as speakers Frank Gannett (publisher) and Harold L. Ickes (then Secretary of the Interior). Then there was featured "How Can We Find a Basis for Industrial Peace" with Ira Mosher (President of the National Association of Manufacturers) and William Green (President of the American Federation of Labor) as the principals.

The program at present has four rotating moderators. One is Houston Peterson, who is professor of philosophy at Rutgers University. Dr. Peterson has been lecturing before the public since 1926 and has been an educational broadcaster since 1943, having won a large following from Boston and New York to Cleveland and Galveston. He has written several notable books and edited others. Another moderator is Quincy Howe, noted newspaperman. In 1929 he became editor of THE LIVING AGE and he has been moderator of *People's Platform* and other discussion programs. His first book, *World Diary*, appeared in the Fall of 1934 and in 1939 he began broadcasting as a news commentator, first over WQXR in New York City, and then over the Columbia Broadcasting System. A third moderator is Dr. Orville A. Hitchcock, professor of speech at the State University of Iowa. He has served with the Office of War Information and the Office of Price Administration, later becoming Adult Education Director for the Committee for Economic Development. The fourth moderator is Marquis Childs, noted newspaper columnist. These four men,

(Continued on page 28)



Production under way on the sound stage of the Frederick K. Rockett Company for a public relations film, *Mickey's Big Chance*, made for the American Automobile Association. Production head Alfred Higgins (center) is holding script.

SUNSET BOULEVARD, where it cuts through that part of Los Angeles more popularly known as Hollywood, accommodates scores of offices, laboratories and supply houses for a kind of motion picture production that gets little attention from the casual passerby. This is the "commercial" film field, which embraces all forms of public relations films (produced for industries who use motion pictures to strengthen and extend goodwill); training films (designed for the training of employees in special skills and jobs); and advertising films (planned to assist sales representatives in selling their products to dealers). A sizeable industry, commercial film production has been operating quietly and steadily since the rise of motion pictures.

One of the oldest companies in the field is the Frederick K. Rockett Company, founded by its present owner in 1925. In many ways the firm is representative of the scores of commercial producers across the country. But in at least two respects it is distinguished from most of its Hollywood competitors. It is the usual thing for a producer who wants to invade the commercial field to lease first a suite of offices — and then to lease or rent almost every additional piece of equipment and kind of service needed for film making. Rockett, by way of contrast, owns its own building and a spacious sound stage, and maintains a permanent staff.

Outstanding among its products are color films on several states and their natural resources. Two of the four already completed have won prizes, *California and Its Natural Resources* taking an award at the Venice Film Festival, and the *Wyoming* release receiving recognition at the festival in Edinburgh. *Nevada* and *West Virginia* have been

filmed; *Oklahoma* is now in production. Each of these is the result of cooperative effort between Rockett and the U. S. Bureau of Mines; the production in each case has been requested and financed either by a large petroleum company or, as in the case of *West Virginia and Its Natural Resources*, by a steel manufacturer. This group of pictures represents the finest of "public relations" gestures; they are entertaining yet informative, telling the story of American enterprise in a vivid and inspiring manner. As many as 250 to 400 prints are made of each film; these, and scores of other motion pictures of comparable subject matter, are available for public use through university film libraries all over the country.

Like all independent producers, Rockett uses the special services of many individuals and firms. Much of the work of course is handled directly by the company staff itself. The staff, working closely with the client requesting a film, conducts research; prepares treatment and shooting script; casts and rehearses the production; shoots and edits the picture. But there are other jobs that can be efficiently performed by outfits geared to do the highly technical work involved in developing the original film; making workprints for editing purposes; recording the sound and then re-recording the several sound tracks for music, dialogue and effects on a master track; making the preliminary ("answer") and final ("release") prints. The cost of owning and operating the laboratories and studios for these special jobs are prohibitive for the independent producer; the equipment and personnel would be idle too much of the time in comparison with the investment involved.

It is because of this use of outside

SCREEN

Selling the Goods

By H. KENN CARMICHAEL

services that film making for the commercial producer is an extremely complex business. Careful supervision and follow-through are required in order to insure a product of even quality.

Alfred Higgins, production head for Rockett, built his own photographic darkroom at the age of twelve. Persistently riding his hobby through the succeeding years, Higgins took only those courses in college that bore directly on his desire to make pictures: still photography, art, radio, drama, writing, chemistry, physics. His preparatory work paid off when he was accepted for combat camera work in the Signal Corps of the U. S. Army. On his release from service, he went to work for Rockett and recently assumed his current position.

The employees under Higgins "double in brass"; each man is qualified to do more than one job. Basically the permanent staff is composed of cameramen, editors or cutters, and grips or electricians. One carpenter, in charge of sets, acts as stage manager and has supervision of the inventory and storage of all production equipment.

In addition to offices and reception room, the Rockett building houses three cutting rooms, a projection room, and equipment room, makeup and dressing rooms, and a machine shop and storage room off the sound stage. A private parking lot — priceless space in Hollywood — flanks the building.

The sound stage itself is 55 by 85 feet, completely soundproofed and stocked with sets and lighting equipment. There are two "standing" sets. One is an attractive paneled interior, serving in many pictures as executive office, conference room or living room; the other is a completely equipped modern kitchen, furnished in the latest models of refrigerator and stove — through the courtesy of manufacturers who are happy to have their products appear on the screen. These sets and the entire facilities of the sound stage are made available to other producers on a rental basis, thus increasing the efficiency of use of the plant.

The commercial film industry almost consistently employs 16mm photogra-

(Continued on page 27)

FATHER OF THE BRIDE

SORRY, WRONG NUMBER and THE HITCH-HIKER

THE CURIOUS SAVAGE

JENNY KISSED ME

LAURA (HIGH SCHOOL VERSION)

GRAMERCY GHOST

MR. BARRY'S ETCHINGS

A YOUNG MAN'S FANCY

STAGE DOOR

DEAR RUTH

LIFE WITH FATHER

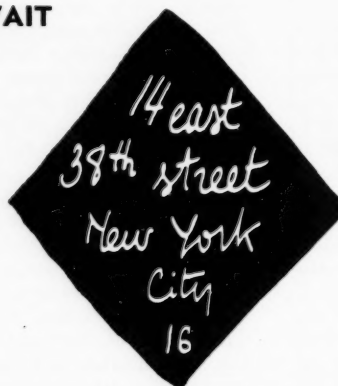
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JUNIOR MISS



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Though the high school version is and will be available through the Service, the original edition, which has been used for several years by groups of all kinds, is and will continue to be available. In other words, we have, and will continue to have, both versions.

For the present, the production fee for the revised high school version, *when that is used by high schools and similar groups*, is lower than that charged for the original version. The difference in the size of the fee depends upon the *type* of organization producing the play, and not on which version is used. In case of any confusion arising in connection with this matter of fees, the Service will answer all inquiries.



Photo by Vandamm

NOTE CAREFULLY: The Service reserves the right to decide the meaning of the expression "other similar groups." Please bear in mind that it makes no difference which version is used: the fee will depend

in each case on whether the group intending to produce it is in the "high school" or "other similar groups" category, or in the college, community or little theatre category of more advanced and sophisticated groups.

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(Continued from page 8)

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 Willard Robinson, Troupe 154, Holmes High School, Covington, Ky.
 Robert Snow, Troupe 156, Revere, Mass., High School.
 Ralph L. Dillon, Troupe 158, Bloomsburg, Pa., High School.
 Phyllis Larsen, Troupe 159, Harlan, Iowa, High School.
 Joan Burch, Troupe 161, Urbana, Ill., High School.
 Joanne Hamilton, Troupe 162, Wyandotte High School, Kansas City, Kans.
 Laurena Fraser, Troupe 163, Harbor High School, Ashtabula, Ohio.
 Dorothy Benson, Freed Duncan, Troupe 169, Laura Conner High School, Augusta, Ark.
 Helen Duke, Tommy Wilkerson, Troupe 172, Arkadelphia, Ark., High School.
 Frank Isaacs, Troupe 173, Central High School, Bellevue, Ohio.
 W. K. Price III, Troupe 177, Orlando Senior High School, Orlando, Fla.
 Joan Owen, Troupe 180, Tuscola, Ill., High School.
 Van Anderson, Troupe 182, Ocala, Fla., High School.
 Rowland Collins, Troupe 183, Bristow, Okla., High School.
 Shirley Mae Sumpter, Troupe 184, Burnsville, W. Va., High School.
 Suzanne Claridy, Cynthia Belcher, Troupe 185, Central High School, Phenix City, Ala.
 Ann Downen, Marvin Smith, Troupe 186, Messick High School, Memphis, Tenn.
 Louise Springer, Leon Augustus, Troupe 187, Brownsville, Pa., High School.
 Joan Ball, Ivaileen Hatfield, Troupe 189, Magnolia High School, Matewan, W. Va.
 Gary Robertson, Sherrill Grounds, Troupe 190, Coeur d'Alene, Idaho, High School.
 Joan Landman, Troupe 192, Keokuk, Iowa, High School.
 Gerda Friedman, Clyde Clements, Jr., Richard McInnes, Troupe 193, Tarentum, Pa., High School.
 Marian Teter, Troupe 196, Seaman Rural High School, North Topeka, Kans.
 Charles Dobbs, Dolores Carey, Carolyn Martin, Troupe 200, Charleston, W. Va., High School.
 Mary Ann Hoover, Troupe 202, Concord, N. C., High School.
 Marilyn Reasoner, Lee Bayley, Bob Isner, Elenore Horsman, Troupe 203, Wallace, Idaho, High School.
 Suzanne McGowan, Joan Bucher, Troupe 207, Mt. Vernon, Wash., High School.
 Katy Choguill, Billie Sue Broddy, Troupe 210, Topeka, Kans., High School.
 Fayette Lampman, Jack Avery, Troupe 213, Red Wing, Minn., High School.



Green Valley, Robbinsdale, Minn., High School, Thespian Troupe 652, Bess Sinnott, Director.

Mildred E. Boise, Charles D. Kepner, Jr., Troupe 214, Carlisle, Pa., High School.
 Nancy Jacobson, Troupe 215, Stambaugh Twp., High School, Stambaugh, Mich.
 Jeb Wilkerson, Troupe 217, Cristobal, C. Z., High School.
 Howard Furbie, Troupe 218, Mannington, W. Va., High School.
 Barbara Hildebrand, Troupe 219, Pana, Ill., High School.
 Christine Jacoby, Fred Hindley, Troupe 220, Willoughby, Ohio, High School.
 Marilyn Kerr, Richard Armstrong, Troupe 223, Bradley-Bourbonnais High School, Bradley, Ill.
 Shirley Tailman, Troupe 226, Washington Irving High School, Clarksburg, W. Va.
 Frances Calvert, Troupe 227, Bryan, Ohio, High School.
 Loretta Ems, Troupe 229, Fort Madison, Iowa, High School.
 Richard Broadwater, Troupe 230, Fort Hill High School, Cumberland, Md.
 Richard Brunn, Troupe 231, Alliance, Ohio, High School.
 Karen Fleer, Troupe 232, Rosedale High School, Kansas City, Kans.
 Fred Sicher, Gail Hansen, Troupe 233, Glenbard Twp. High School, Glen Ellyn, Ill.
 Eugene Gross, Troupe 234, Hays, Kans., High School.
 Loretta Lewis, Troupe 236, Cairo, Ill., High School.
 Betty Doris Hamilton, Ruth Wilborn, Troupe 240, Lubbock, Texas, High School.
 Dorlene Lewis, Troupe 242, Edgemont, S. D., High School.

Susan Greer, Troupe 245, Community High School, Vandalia, Ill.
 Bryce Quinton, Troupe 250, Central Valley High School, Greenacres, Wash.
 June Francis, Troupe 251, Bristol, Tenn., High School.
 Richard Sutherland, Troupe 252, Dunbar, W. Va., High School.
 Carol Huber, Troupe 255, Cannelton, Ind., High School.
 Cecile Brogan, Jeanne Vezlia, Troupe 257, Hazelton, Pa., Senior High School.
 Carolyn Ann Cox, Troupe 258, Ensley High School, Birmingham, Ala.
 Martin Kapp, Margaret Anne Gaffney, Troupe 259, Canton, N. Y., High School.
 Jill Mahoney, David Tolley, Troupe 260, Big Creek High School, War, W. Va.
 Betty Ann Sullivan, Troupe 263, Litchfield, Minn., High School.
 Rita Modesitt, Troupe 264, Parkersburg, W. Va., High School.
 Joan Hay, Buddy Graham, Troupe 265, East Bakersfield High School, Bakersfield, Calif.
 Aileen Baker, Erna Jean Melville, Troupe 267, Cheney, Wash., High School.
 Bobby Jo Maier, Robert Powers, Troupe 269, Boonville, Ind., High School.
 Ron Owens, Marian Rutledge, Troupe 271, Pasco, Wash., High School.
 Peter Fischer, Troupe 276, Mineola, N. Y., High School.
 Marland Rhodes, Nancy Hornbeck Wadley, Donna Sue Black, Troupe 277, Drumright, Okla., High School.
 William Bailey, Troupe 278, Onarga, Ill., High School.
 Barbara Roberts, Burl David Fluharty, Troupe 279, Spencer, W. Va., High School.
 John Deer, Troupe 281, Risingsun, Ohio, High School.
 Imogene Gribble, Lowell McGee, Troupe 284, Philippi, W. Va., High School.
 Gail Ekstrom, Troupe 289, San Juan Union High School, Fair Oaks, Calif.
 Jack Oakes, Virginia Ellis, Troupe 291, Rochelle, Ill., Twp. High School.
 Kelsey McMullen, Johan Banks, Troupe 295, Pomona, Calif., High School.
 Fred Sidell, Troupe 297, Williamstown, W. Va., High School.
 Annette Hunt, Shelia Tuchmann, Bob Burris, Troupe 300, Hampton, Va., High School.
 Nancy Worthy, Phil Anderson, Troupe 301, Marked Tree, Ark., High School.
 Shirley Bodie, Gilford Johnson, Troupe 303, Cloquet, Minn., High School.
 John Allen, Loris Watson, Troupe 304, Prosser, Wash., High School.
 Margaret Hopf, Duane Esslinger, Troupe 305, West Valley High School, Millwood, Wash.
 Anne McMahan, Roberta Sullivan, Troupe 306, Trinity High School, River Forest, Ill.



Thespian Troupe 1044, Butler High School, Vandalia, Ohio, Ralph W. Miller, Sponsor.

(Continued on page 20)

Echoes: Children's Theatre Conference, August 28-30

By FRIEDA REED

THE Children's Theatre Conference of the American Educational Theatre Association held its eighth annual series of meetings at Madison, Wisconsin, August 28, 29, 30, 1952. The major objectives of this association are: (1) to raise the standards in all of Children's Theatre activities and (2) to promote the establishment of Children's Theatre in each community by community and educational groups. The executive committee for the past year was composed of Kenneth Graham, University of Minnesota, Chairman; Sara Spencer, Children's Theatre Press, Vice-Chairman; Dorothy Kester, Akron Public Schools, Secretary; and Dorothy Schwartz, Birmingham-Southern College, Program Chairman.

The three days at Madison, under the gracious and hospitable guidance of the Wisconsin Idea Theatre, were filled with discussions, demonstrations, reports, and performances—all designed to inspire further good work in the area of Children's Theatre.

One of the most unusual performances was the Dance Pantomime—*Ali Baba* by Louise Armstrong, presented by the Minnesota Young People's Uni-

versity Theatre. This production, which was a most artistic synthesis of modern dance, pantomime, and music might well be an inspiration to many Thespian producing groups. Other productions were *Aladdin* by the Wisconsin Players; *Midsummer Night's Dream*, Milwaukee Players; *Circus Day*, Baraboo Theatre Guild. One of the unique performances was an authentic Indian Ceremonial, which was the climax of the trip to Wisconsin Dells.

It should be of interest to Thespians to learn that according to Dr. Dorothy Kester, liaison representative between A.E.T.A. and the National Thespian Society, the needs have outgrown the Committee, and she said, "Nothing succeeds like success and once directors and students have tasted the satisfaction of plays for children, they will never be content to have them out of their schedules." In the meeting led by a panel of high school delegates, it was gratifying to find that the number of high school delegates had greatly increased over the number present at the conference in Los Angeles in 1951, and there was a great deal of enthusiasm voiced by the delegates for the children's play in the high-school theatre program. This panel discussion was in charge of Dorothy Shirey of Shades Valley High School, Birmingham, Alabama. Discussion leaders were: Borneyce Cleveland, Western Michigan Training School, Kalamazoo, Michigan; Sister Rose Edward, St. Anthony's High

School, St. Louis, Missouri; Margaret L. Meyn, Benton Harbor High School, Michigan; Mrs. G. F. Rassweiler, Beloit High School, Michigan; Bessie Coats Wirth, Wendell Phillips High School, Chicago, Illinois.

Other interesting and valuable features of the Conference included a demonstration and analysis of Trouping presented by the Milwaukee Municipal Drama Workshop and directed by Robert Pitman as well as a discussion group composed of delegates from the various regions of the United States and Canada under the leadership of Sara Spencer, to analyze methods of implementing more vigorous children's theatre throughout the country.

Perhaps the most interesting general meeting was the Luncheon Meeting featuring four speakers on the International Children's Theatre Scene. Rose Cowan and Leon C. Miller reported their impressions of the International Children's Theatre Conference held in Paris in April. Mr. Miller emphasized the fact that there seemed to be too little youth participation in children's theatre in Europe and that, although we have not yet achieved the ideal as far as student participation is concerned we are on the right track. Most interesting reports were presented by Winifred Ward and Irene Vickers Baker, each giving her reaction to interesting work in Children's Theatre as she had found it being developed in various European countries.

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ROBINSON CRUSOE by Charlotte B. Chorpennig

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THE WONDERFUL TANG by Beaumont Bruestle

Stylized Chinese-manner play, built around the fantastic tale of three suitors who come to prove their prowess in order to win the hand of the Emperor's daughter. Bare stage, set with Property set-pieces, fourteen characters plus extras. Chinese costumes.

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(Continued from page 18)

Calvin Kendall, Carolyn Suber, Troupe 308, Darien, Conn., High School.
 Bob Walther, Bill Frisch, Troupe 310, McKinley High School, Canton, Ohio.
 Calvin Johnson, Troupe 313, Wessington Springs, S. Dak., High School.
 Ruth Jackson, Linda Riedel, Troupe 314, Staples, Minn., High School.
 Kay McColl, Troupe 317, Field Kindley High School, Coffeyville, Kans.
 Wanda Finklang, Charliiss Oakes, Troupe 318, Dodge City, Kan., Sr. High School.
 J. W. Klein, Troupe 322, Clayton, Mo., High School.
 Kenneth Reeve, Troupe 326, Central Kitsap High School, Silverdale, Wash.
 Gary Waynesmith, Charles Johnson, Troupe 330, Watertown, S. Dak., Sr. High School.
 Travis Boles, Troupe 335, Amarillo, Texas, High School.
 Jean Weir, Troupe 337, Superior, Nebr., High School.
 Sherry McGahey, Troupe 338, W. H. Adamson High School, Dallas, Texas.
 Karalee Belt, Troupe 344, Montezuma County High School, Cortez, Colo.
 Margaret Jenkins, Robert Murrell, Troupe 346, Perry, Iowa, High School.
 Roger Hinkins, Troupe 347, North Emery High School, Huntington, Utah.
 Doleye Torgerson, Troupe 351, Lake Park, Minn., High School.
 Jerry Englor, Troupe 352, Robbinsdale, Minn., Sr. High School.
 Kathryn Young, Paul Harper, Troupe 353, Abilene, Texas, High School.
 Beverly Berry, Troupe 355, Drew, Miss., High School.
 Bob Faull, Troupe 356, Grand Ledge, Mich., High School.
 Jim Rooney, Troupe 357, Robinson, Ill., High School.
 Phyllis Flick, Dorothy Pozniko, Troupe 358, Salem, Ohio, High School.
 Igor Sedor, Bobby Buckey, Troupe 363, Wells-ville, Ohio, High School.
 James Dreyer, Martha Hosack, Troupe 364, Jamestown, N. Y., High School.
 Richard Lawrence, Troupe 365, Science Hill High School, Johnson City, Tenn.
 Sue Brown, Troupe 366, Ashtabula, Ohio, High School.
 Gwendolyn Polk, Troupe 367, Central High School, Jackson, Miss.
 Margaret Patterson, Fred Ashley, Shirley Barrett, Troupe 368, Geneva, Ohio, High School.
 Larry Ambush, Barbara Davis, Troupe 370, Cheyenne, Wyo., Sr. High School.
 Mary Alice Kerley, Troupe 371, Seton High School, Cincinnati, Ohio.
 Jerry McCammon, Troupe 372, Wellsburg, West Virginia, High School.
 Patty Campbell, Troupe 373, Kimberly, Idaho, High School.
 Gail Bond, Constance Norman, Troupe 374, Dunellen, N. J., High School.
 Tom Warden, Troupe 377, Newton, Iowa, High School.
 Marcia Boone, Richard Snyder, Troupe 378, Northside Sr. High School, Ft. Worth, Texas.
 Carol Burns, Janet Evans, Troupe 382, Jonesboro, Ark., High School.
 Melba Rae Woods, Troupe 383, Montrose, Colo., High School.
 Dale Van Buren, Troupe 384, Custer, S. Dak., High School.
 Barbara Ann Meadors, Elizabeth Belt, Troupe 385, Alma, Ark., High School.
 Mollie Burdette, Gene Bowen, Richard Britton, Troupe 386, Marietta, Ohio, High School.
 Shirley Sue Toney, Ronald Rollins, Troupe 388, Collins High School, Oak Hill, W. Va.
 Richard Byrne, Margaret Kuhlman, Troupe 389, Chrisman High School, Independence, Mo.
 Enid Joan Pallant, Troupe 391, Miami Beach, Fla., High School.
 Karen Overbaugh, Donald Elliott Smith, Troupe 392, Monrovia Duarte High School, Monrovia, Calif.
 Thomas Massengale, Donna Kent, Troupe 393, Superior Central High School, Superior, Wisc.
 Rosalie Voigt, Troupe 398, Shades Valley High School, Birmingham, Ala.
 Marie Terry, Curtis Blount, Troupe 403, Booker T. Washington High School, Rocky Mount, N. C.
 Elmore Wakefield, Nan Dow, Troupe 404, Kennebunk, Maine, High School.

Jack Grymes, Troupe 406, Unicoi County High School, Erwin, Tenn.
 Celia Anderson, John Fitz, Troupe 408, Woodland, Calif., High School.
 Jean Carol Harper, Ray Ashworth, Troupe 409, Whitmell, Va., High School.
 Joan Frenier, Troupe 411, Northampton, Mass., High School.
 Dolores Walrod, Fred Horne, Troupe 413, Shawnee-Mission High School, Merriam, Kans.
 Clova Lee May, Troupe 415, Young High School, Knoxville, Tenn.
 Richard Migota, Troupe 421, Leetsdale, Pa., High School.
 Walter Vreeland, Nancy Rau, Troupe 425, Tucson, Ariz., Sr. High School.
 Charlotte Kling, John Hila, Troupe 426, Careret, N. J., High School.
 Jane Ballog, Troupe 429, St. Clairsville, Ohio, High School.
 Jim Kilgore, Troupe 432, Dobynes Bennett High School, Kingsport, Tenn.
 David Piper, Troupe 433, Eldora, Iowa, High School.
 Daisy Ross, Frank Frontella, Troupe 434, Union High School, Chowchilla, Calif.
 Estelle Johnson, James Almanzar, Troupe 435, San Pedro, Calif., High School.
 Mary Ann Reed, Troupe 440, Dixon, Ill., High School.
 Gil Davenport, Troupe 441, Medina, Ohio, High School.
 Rowland Chapman, Martha Finefrock, Troupe 442, Port Clinton, Ohio, High School.
 Joe Thompson, Elouise Zenner, Troupe 443, Fergus Falls, Minn., High School.
 Elsie Webb, Willard Walker, Troupe 445, Trap Hill High School, Surveyor, W. Va.
 Dave Boyd, Mike Patrick, Troupe 446, Lawrenceville, Ill., Twp. High School.
 Cal Johns, Troupe 451, Findlay, Ohio, Sr. High School.
 Marilyn Dobbins, Jay Sterling, Troupe 453, Benton Harbor, Mich., Sr. High School.
 Frances Hess, Troupe 456, Litchfield, Conn., High School.
 Tom Burke, Troupe 460, Hughes High School, Cincinnati, Ohio.
 Jean Fisk, Troupe 463, Pickstown, S. D., High School.
 Velma Byrne, Troupe 466, Pendleton, Oregon, Sr. High School.
 James Heiney, Carol Meinen, Troupe 467, Burnham High School, Sylvania, Ohio.
 Bob Helland, Joan Beatty, Troupe 468, Franklin High School, Cedar Rapids, Iowa.
 Gayle Cunningham, Clyde Laughlin, Troupe 469, Wenatchee, Wash., High School.
 Pauline Baumler, Kay Piper, Troupe 475, Iron River, Mich., High School.
 Bruce Goodburne, Gary Burns, Troupe 477, Alpena, Mich., Central High School.
 Gail Cohen, Arlene Moss, Troupe 479, The Rayen High School, Youngstown, Ohio.

(Continued on page 22)



Jean Carol Harper and Ray Ashworth receive Best Thespian letters from Mary E. Tarpley, Sponsor, Thespian Troupe 409, Whitmell, Va., Farm Life High School.

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Clifford L. Mumford, the quiet, retiring "brain" of the senior class at Rockwood High School, suddenly finds himself cast as the romantic lead in the school play opposite his secret love, popular Donna Bratton. Donna is pinned to athlete-hero "Biff" Reese, a braggart and bully. In a jealous rage "Biff" tries to kidnap Clifford and then sabotages the class play during opening night. In a riotous, action-packed final scene, *Curtain Call for Clifford* and the play within it are resolved simultaneously with Clifford the leading man in Donna's affections. The director of the school play is English teacher Eda Troutliver, who runs the full gamut of emotions and is on the verge of

a nervous breakdown after hectic rehearsals and opening night. Miss Troutliver is amorously inclined toward the dowdy, absent-minded science teacher, Harry DeWilde. Flooper Bushman supplies good slapstick comedy as a loud, blustering, boy-crazy bobby soxer which no high school is without. The play within a play technique makes possible many interesting yet easily accomplished effects in terms of acting, setting, costuming and make-up. So versatile is the staging that it can be tremendously effective with almost no equipment or set, yet if such facilities are available they can be employed to advantage.

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(Continued from page 20)

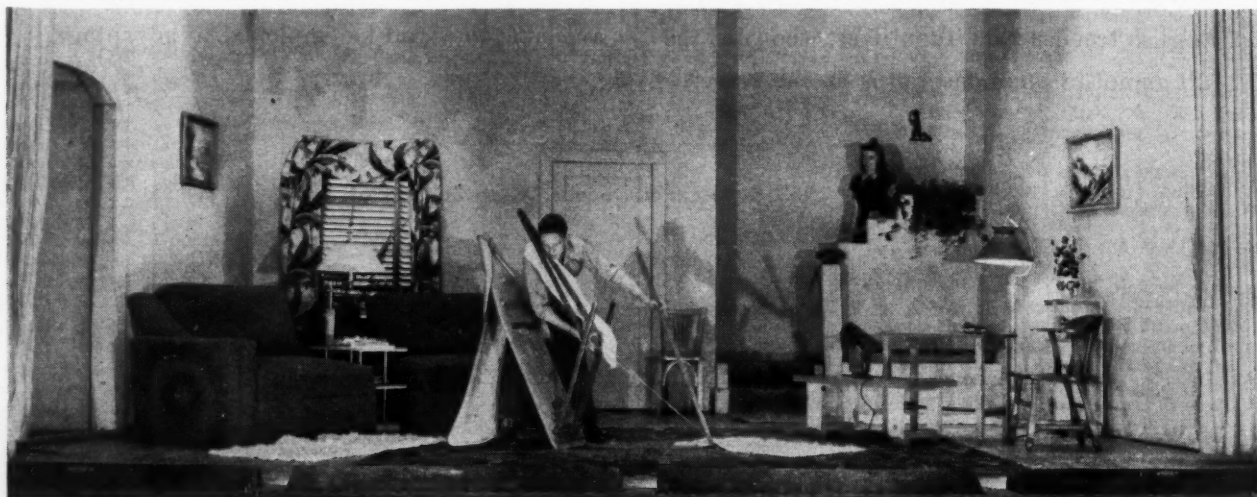
John Leonard, Troupe 489, Dover, Del., High School.
 Janet Dorr, Troupe 490, David Starr Jordan High School, Long Beach, Calif.
 Ed Abaira, Maria Palazzolo, Troupe 495, Jackson High School, Miami, Fla.
 Patsy Young, Troupe 498, Lepanto, Ark., High School.
 Diann Lee, J. M. Tarvin, Troupe 500, Marysville, Kans., High School.
 Gary Anderson, Troupe 502, Martinsburg, W. Va., High School.
 Marjorie Banks, Troupe 503, John Harris High School, Harrisburg, Pa.
 Bob Dodwell, Myles Friedlander, Troupe 504, Baton Rouge, La., Sr. High School.
 Delwin Cahoon, Troupe 506, Central High School, Duluth, Minn.
 Patty Morrow, Troupe 507, Lincoln High School, Elwood City, Pa.
 Lois Udstrand, Robert Knutson, Troupe 508, Lincoln High School, Thief River Falls, Minn.
 Carol Falk, Vernal Shreve, Troupe 509, Kennewick, Wash., High School.
 Robert Smith, Troupe 510, Davenport, Iowa, Sr. High School.
 Alan Bischoff, Troupe 513, Westerville, Ohio, High School.
 Lois Titmus, Shauna Eyre, Troupe 514, Evans-ton, Wyo., High School.
 Johnny Mack Rogers, Troupe 515, Holt, Ala., High School.
 Mona Rhodes, Troupe 516, Sarasota, Fla., High School.
 Donna Ray Howard, Aaron Mosley, Troupe 517, County High School, Gunnison, Colo.
 Christine Thomas, Marjorie Kopp, Troupe 520, William Penn Sr. High School, York, Pa.
 Nancy Brown, Blanche West, David Reynolds, Troupe 524, Robert Fitch High School, Groton, Conn.
 Marlin Glasner, Troupe 529, Kramer High School, Columbus, Nebr.
 Jane Kuhne, Troupe 531, Magnolia High School, New Martinsville, W. Va.
 Diane Miles, Patricia Branch, Troupe 537, San Jose, Calif., Sr. High School.
 Bob Urquhart, Troupe 538, Janesville, Wisc., High School.
 Nancy McCammon, Troupe 539, Warwood High School, Wheeling, W. Va.
 Yvonne Fair, George Neighbors, Troupe 540, South High School, Denver, Colo.
 Marilyn Trimble, Stanley Allen, Troupe 545, South Kitsap High School, Port Orchard, Wash.
 Barbara Greenwald, Troupe 547, Fern Creek High School, Buechel, Ky.



Round the Clock with Claire, St. Marys, Pa., Catholic High School, Thespian Troupe 658, Sister M. Anita, Sponsor.

William Bridges, Patricia Herr, Troupe 548, Lincoln High School, Vincennes, Ind.
 Bettylou Gordon, Troupe 549, Payson, Utah, High School.
 Anita Baker, Phyllis Fanthel, Troupe 551, San Diego, Calif., High School.
 James Duwel, Troupe 552, Elder High School, Cincinnati, Ohio.
 Edward McCartney, Troupe 553, Central High School, Lima, Ohio.
 Mary Jane Pitcher, Troupe 558, North Plainfield, N. J., High School.
 John Fairbanks, Troupe 559, Meadow Bridge, W. Va., High School.
 Janet Hauser, Jean Schirm, Troupe 561, Roosevelt High School, Cedar Rapids, Iowa.
 Louise Wester, Troupe 562, Valley Union High School, Coachella, Calif.
 Charles Kent, Iris Kent, Troupe 563, Zanesville, Ohio, Sr. High School.
 Jane Rogers, Kendall Jowers, Troupe 565, Osceola High School, Kissimmee, Fla.
 Bill Marling, Troupe 567, J. W. Sexton High School, Lansing, Mich.
 Mary Ann Gallick, Troupe 568, Academy of the Holy Angels High School, Minneapolis, Minn.
 Hunter Alters, Anne Henry, Troupe 570, Wm. Fleming High School, Roanoke, Va.
 Ann Sowder, Jack Bertz, Troupe 572, Newport, Wash., High School.
 Mary Jane Nottage, Troupe 574, Notre Dame Academy, Cleveland, Ohio.
 Tom Key, Marian Unangst, Troupe 575, Central High School, Flint, Mich.

Rose Ann Mavetz, Donald Marolt, Troupe 576, Memorial High School, Ely, Minn.
 Shirley Mayernick, Troupe 577, Follansbee, W. Va., High School.
 Carol Ann Vaughn, Troupe 578, Tell City, Ind., High School.
 Pat Wesley, Charlie Moore, Troupe 579, Pasadena, Texas, Sr. High School.
 Dolores Molnar, Anthony Volpe, Troupe 580, Central Catholic High School, Canton, Ohio.
 Carol Davenport, Troupe 581, Osceola, Iowa, High School.
 Susan Nelson, Carol Canfield, Troupe 583, Brush High School, Lyndhurst, Ohio.
 Charles Cohrs, Barb Myrick, Troupe 584, St. Joseph, Mich., High School.
 Edward Lee, Troupe 586, Dearborn, Mich., High School.
 Shirley Kessler, Richard Johnson, Troupe 590, Rupert, W. Va., High School.
 Alan Stitak, Alfred Standen, James Hales, Troupe 591, Clearview High School, Lorain, Ohio.
 Alexander McNally, Virginia Megorden, Carolyn Sauerteig, Troupe 595, Shortridge High School, Indianapolis, Ind.
 Gail Hall, Byron Morrill, Troupe 596, Anoka, Minn., High School.
 Carol Jean Kruse, Richard Ping, Troupe 599, West Liberty, Iowa, High School.
 Arlene Griffin, Troupe 600, Redford Union High School, Detroit, Mich.
 Reinhard Menke, Troupe 603, Huntington, N. Y., High School.
 David Smuckler, Kathy Powers, Troupe 604, East Chester High School, Tuckahoe, N. Y.



Foot Loose, Gunnison, Colo., County High School, Thespian Troupe 517, Noraetta Rockwell, Director.

FOR YOUR CHRISTMAS PLAY

BAKER'S SUGGESTS

THE TIE THAT BLINDS — a comedy in one act by Anne Coulter Martens. 3 m., 4 w. Price 50c, Royalty, \$5. Here's a sparkling new Christmas comedy you're sure to enjoy. It concerns those Christmas gifts that every male dreads — ties so bright that one needs colored glasses to look at them. Mr. Palmer, Ken and Barclay are cheered by the notice that this year the gifts from the "girls" will be different. At the last moment Mrs. Berwick, "an artist," arrives to show how different one can get.

A TOUCH OF LILAC — by Lyda Nagel. 1 act, 6 w. Price 40c, Royalty, \$5. Lorna, Dr. Atherton's nurse, is quite disgusted with the mink dripping, bejewelled, insincere clientele. So much so that she has completely missed the spirit of Christmas and has given her notice to leave. Natalie, a sweet young newcomer to the profession is amazed at Lorna's philosophy but begins to understand as one after another of the patients leaves a present — each a bottle of exquisite perfume. Then in comes Mrs. Morgan who is to be told on this Christmas eve that she cannot live. Unselfishly she thinks only of her family and those around her and in so doing restores Lorna's faith and spirit.

HOLY NIGHT — by Gregorio Martinez Sierra (English version by Phillip Hereford). Price \$1, Royalty, \$10. 12 m., 6 w., extras. 1 int., 2 ext., 1½ hrs. On Christmas Eve the Virgin and Child come forth from their cathedral pedestal and venture into the world. When she is required to return she compassionately leaves her baby to redeem the rabble who have gathered about them. Thus, the author seems to say, did the miracle happen in the bustle and turmoil of life today, and thus might it happen at any time if so it were willed. And we come away believing him.

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BAKER'S PLAYS

BOSTON 16, MASS.

Anne Penn, Jones Cox, Troupe 605, George Washington High School, Danville, Va.
Loretta Grenda, Marianne Pettit, Troupe 606, Pueblo, Colo., Catholic High School.
Laura Lee Wrenn, Page Farmer, Troupe 607, Gadsden, Ala., High School.
William Henderson, Troupe 609, Bedford, Ind., High School.
Joseph Pastore, Troupe 611, Torrington, Conn., High School.
Jack Babb, Elaine Bedell, Troupe 613, Community High School, Normal, Ill.
Janet Sue Connell, Troupe 615, Ottumwa, Iowa, High School.
Eleanor Simeral, Clark Machamer, Troupe 616, Newburg, W. Va., High School.
Jean Everett, Ralph Wadsworth, Troupe 618, Shelley, Idaho, High School.
Paul Ackerman, Patti Purvey, Troupe 623, Community High School, Crystal Lake, Ill.
Marcia Hampton, Troupe 624, New Albany, Ind., Sr. High School.
Jois Lorentzen, Darrel Sharrard, Troupe 626, Auburn, Wash., Sr. High School.
Gloria Tedesco, Troupe 627, Plainville, Conn., High School.
Donna Smith, Richard Hudson, Troupe 629, Memorial High School, St. Marys, Ohio.
Keith Schmidt, Sam Foster, Troupe 635, Community High School, Watseka, Ill.
Anne Marie Sheahan, William Corson, Troupe 636, Manistique, Mich., High School.
Diana Kovaleusky, Troupe 637, Union High School, Richmond, Calif.
Twyla Hrabie, George Williams, Troupe 639, Salina, Kans., High School.
Gloria Backer, Troupe 643, Miller Senior High School, Macon, Ga.
Patricia O'Hara, Troupe 644, Manchester, Conn., High School.
Jo Ellen Peacock, Jerry Stillson, Troupe 646, Andrew Jackson High School, Jacksonville, Fla.
Jo Ann Cassman, Troupe 647, St. Mary High School, Columbus, Ohio.

Doreen Dahle, Troupe 648, Beaver, Utah, High School.
Leonard Kruse, Dan Jones, Troupe 650, Rochester, Minn., Sr. High School.
Leslie Boardman, Troupe 651, Grants Pass, Ore., High School.
Grace McDonnell, Troupe 653, Elkhart, Ind., Sr. High School.
Mary Pat Ryan, Betty Lee Voss, Troupe 654, Immaculate Conception Academy, Davenport, Iowa.
Charles Counts, Troupe 655, Oak Ridge, Tenn., High School.
Richard Dods, Troupe 656, Sewickley, Pa., High School.
Ann Lindou, Don Meyers, Troupe 657, Greeley, Colo., High School.
Ann Brock, Troupe 658, St. Mary's Catholic High School, St. Mary's, Pa.
Vera Jane McGee, William Apple, Troupe 660, Central Senior High School, Johnstown, Pa.
Patsy S. Pradlin, Clara Jo Williams, Troupe 663, Oxford, Ala., High School.
George Ralph, Mally Willis, Troupe 664, Harvey High School, Painesville, Ohio.
Lynn Daugherty, John Brantingham, Troupe 666, McKinley High School, Sebring, Ohio.
Voie White, Troupe 667, Bristol, W. Va., High School.
Loraine Beresford, Suzanne Castellini, Troupe 668, Brown County Ursuline High School, Saint Martin, Ohio.
Virginia Higgs, Troupe 670, Wayne, Mich., High School.
Jackie Kelley, Dick Dickerson, Troupe 671, Olathe, Colo., High School.
Wallace Theisen, Troupe 674, St. Boniface High School, Cold Spring, Minn.
Joyce Travis, Jim McFadden, Troupe 675, Phillips County High School, Holyoke, Colo.
Marilyn Mack, Troupe 678, Jennings, La., High School.
Marlene Glaab, Troupe 679, Platt Spencer High School, Geneva, Ohio.

Pat Ryan, Shirley Bernard, Jean Bednar, Troupe 680, South High School, Omaha, Nebr.
Devon Chandler, Troupe 681, Joint Union High School, Dunsmuir, Calif.
Judy Johnston, Yvonne Slade, Troupe 684, McKinley High School, Cedar Rapids, Iowa.
Mary Monroe, Troupe 685, Wirt County High School, Elizabeth, W. Va.
Kenneth McConoughey, Troupe 688, United Township High School, East Moline, Ill.
Jeannette Tanner, Jack Chidsey, Troupe 690, Winder, Ga., High School.
Clarence H. McClung, Troupe 692, Nicholas County High School, Summersville, W. Va.
Dorothy Gregory, Troupe 696, Spartanburg, S. C., High School.
Mary Lou Pruett, Margaret Sue Lilly, Troupe 698, Shady Spring High School, Beaver, W. Va.
Hudson Heidorf, Troupe 699, Brooklyn High School, Cleveland, Ohio.
Clarence Rhodes, Troupe 700, Anchorage, Alaska, High School.
Yvonne Blackwelder, Troupe 701, Fergus County High School, Lewistown, Mont.
Anita Caris, Troupe 704, Muskegon, Mich., High School.
Loralee Lewis, Troupe 706, Central High School, Crookston, Minn.
Vicky Mayer, Troupe 708, Stanbrook Hall High School, Duluth, Minn.
Patricia Woods, Troupe 710, Cathedral High School, Trenton, N. J.
Norma Johnson, John Payant, Troupe 713, Kingsford, Mich., High School.
Marilyn Jo Lee, Troupe 714, Lebanon, Ind., High School.
Lorna Moldenhauer, Troupe 715, Charles City, Iowa, High School.
Martha McMillan, Joyce Murphey, Troupe 719, San Angelo, Texas, Sr. High School.
Alice Sherwood, Troupe 721, Spring Valley, N. Y., High School.

(Continued on page 24)

BEST THESPIANS

(Continued from page 23)

Sona Norian, Troupe 729, Winchester, Mass., High School.
 Ted Rogers, Troupe 730, Amherst, Ohio, High School.
 Kathleen Kelly, Troupe 731, Yukon, Okla., High School.
 Tom Leonard, Troupe 733, East Alton-Wood River High School, Wood River, Ill.
 Cynthia Gardner, Anne Pessin, Troupe 735, Prescott, Ariz., Sr. High School.
 Dixie Mundell, Troupe 736, Anderson, Ind., High School.
 Carol Jean Armstrong, Troupe 737, Holdrege, Nebr., High School.
 Patricia Ewell, Murray Schwartz, Troupe 741, Thomas Jefferson High School, Richmond, Va.
 Karen Eckegren, Donald Pullin, Troupe 745, Helena, Mont., High School.
 Herb Kiesling, Carol Orman, Troupe 748, Kirkwood High School, St. Louis, Mo.
 Richard Latshaw, Troupe 749, West Reading, Pa., High School.
 Shirley Hargreaves, Bob Hostick, Glenna Hunger, Howard Schureman, Shirley McLean, Troupe 750, Eugene, Ore., High School.
 Gwen Laneday, Jack Rodenbeck, Troupe 751, Mount Pleasant, Mich., High School.
 Margaret Rozieke, Troupe 756, De Kalb Twp. High School, De Kalb, Ill.
 Jim Messer, Troupe 757, Torrington, Wyo., High School.
 Norm Kean, Tim Anglund, Troupe 759, Colorado Springs, Colo., High School.
 Sally Weales, Troupe 760, Connersville, Ind., Sr. High School.
 Barbara Jean Willey, Troupe 761, Toccoa Falls, Ga., High School.
 Janice Vermeer, Troupe 764, Sioux Center, Iowa, High School.
 Duane Mayhew, Troupe 766, Niles, Mich., High School.
 Lena Ortega, Troupe 767, San Antonio Voc. and Tech. High School, San Antonio, Texas.
 James Hoagland, Troupe 768, White Pine County High School, Ely, Nev.
 Patricia Porter, Troupe 770, Tulia, Texas, High School.
 Bennie Barton, Troupe 771, Consolidated High School, Barrington, Ill.
 Jo Ann Myers, Troupe 773, West York High School, York, Pa.
 Sharol Amundson, Troupe 783, Washington High School, Sioux Falls, S. Dak.
 Helen Hall, Troupe 786, Springfield, Ore., High School.
 Mary Jo Riley, Troupe 789, Ypsilanti, Mich., High School.
 Barbara Loehr, Troupe 790, Bend, Ore., High School.
 Robert Dale Anderson, Troupe 791, Minot, N. Dak., High School.
 Tom M. Chestnutwood, Troupe 793, Fremont Ross High School, Fremont, Ohio.
 Dean Roberts, Delbert Killian, Troupe 794, Bonneville High School, Idaho Falls, Idaho.
 Barbara Davies, Bill Barr, Troupe 798, Horace Mann High School, Gary, Ind.
 Pat Santry, Troupe 799, Ysleta, Texas, High School.
 Nancy Coulson, Carolyn Bailey, Troupe 800, Tempe Union High School, Tempe, Ariz.
 William Poore, Henry Taylor, Troupe 801, Lower Merion High School, Ardmore, Pa.
 Carol Abbott, Troupe 802, Phillips High School, Birmingham, Ala.
 Harriet Ehrlick, Troupe 805, Highland Park, N. J., High School.
 Rosemary Caniford, Troupe 806, Rowlesburg, W. Va., High School.
 Ann Buffington, Don Kastner, Troupe 807, Bosse High School, Evansville, Ind.
 David Chittendon, Troupe 808, Tilghman High School, Paducah, Ky.
 Norman Lewis, Troupe 812, Glendale, Calif. High School.
 Loretta Moore, Troupe 813, Everett High School, Maryville, Tenn.



Mystery of Maudy Manor, Thespian Troupe 397, Western Military Academy, Alton, Ill., Richard P. Martin, Director.



Initiation pledge of officers administered by Lucille H. Spicer (center), Sponsor of Thespian Troupe 1162, Ridgefield, Conn., High School.

Mary Francis Hayduk, Troupe 814, Gary, W. Va., High School.
 Carol Kauffman, Elwood Smith, Troupe 815, Shaker Heights, Ohio, High School.
 Bob Griffen, Troupe 817, Central High School, Tulsa, Okla.
 Thelma Brekke, Troupe 819, Scottsbluff, Nebr., High School.
 Elizabeth Fickinger, Virginia Fox, Troupe 820, Triadelphia High School, Wheeling, W. Va.
 Joan Browning, Troupe 821, Clover Park High School, Tacoma, Wash.
 Gene Kanaly, Patty Van House, Troupe 822, Central High School, Oklahoma City, Okla.
 Mary Learson, David Faist, Troupe 823, Spaulding High School, Rochester, N. H.
 Barbara Stratton, Bobbie Jean Gray, Troupe 825, Washakie County High School, Worland, Wyo.
 Barbara Bartheld, Nancy Stovall, Marilyn Hundley, Troupe 826, McAlester, Okla., High School.
 Paul Hink, Troupe 830, Cleveland Lutheran High School, Cleveland, Ohio.
 Loy Booker, Troupe 832, Tallmadge, Ohio, High School.
 Gary McFadden, Betty Hizer, Troupe 833, Wasatch Academy, Mt. Pleasant, Utah.
 Geneva Jordan, Troupe 834, Washington High School, Lewistown, Ohio.
 Lloyd Thompson, Troupe 835, Parma, Idaho, High School.
 Judith Jensen, Robert Pollard, Troupe 838, Central High School, West Allis, Wisc.
 Bill Hudson, Troupe 843, Osage, Iowa, High School.

Jean Anderson, Ed Hauth, Troupe 847, Griffith Institute and Central School, Springfield, N. Y.
 Audrey Carlton, Troupe 850, Winter Park, Fla., High School.
 Prince Colley, Beatrice Pickens, Troupe 852, Central High School, Mobile, Ala.
 Wylene Wunder, Charles John Alberts, Troupe 856, Whiting, Ind., High School.
 Loren Clark, Troupe 858, Sparta Twp. High School, Sparta, Ill.
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 Edna Anderson, Troupe 867, Genoa Kingston High School, Genoa, Ill.
 Marilyn Olson, Troupe 869, Havre, Mont., High School.
 Delpha Short, Etta King, Troupe 870, West Linn, Ore., High School.
 Norma Downing, Troupe 872, Brazil, Ind., Sr. High School.
 Joan Brown, Troupe 875, Meridian, Idaho, High School.
 Rodney Bohn, Myron Goldman, Troupe 877, Sturgeon Bay, Wis., High School.
 Barbara Bokor, Troupe 878, Jefferson High School, Tampa, Fla.
 Maryann Clausen, Troupe 879, Community High School, Dupon, Ill.
 Audrey Ellis, Ruth Ann Moore, Troupe 883, Henry C. Conrad High School, Woodcrest, Del.
 Joan Lilien, Troupe 887, Hillside, N. J., High School.
 Jacqueline Miscall, David Gordon, Troupe 888, Central High School, Syracuse, N. Y.
 Billy Johnson, Barbara Huntington, Troupe 894, Las Vegas, Nev., High School.

Dan Hays, Troupe 896, Ambler Joint High School, Ambler, Pa.
 Ben Moss, Roberta Hardenburgh, Troupe 898, Oroville, Wash., High School.
 Donald Drake, Troupe 901, Pierce, Nebr., High School.
 Richard Graham, Shirley Tepper, Marlo Davison, Troupe 902, Midland, Mich., Sr. High School.
 David Lyon, Troupe 906, Hart, Mich., High School.
 James Jespersen, Lou Ann Wulf, Troupe 907, Ft. Morgan, Colo., High School.
 Arlene Tokarz, Troupe 908, St. Peter's High School, Fairmont, W. Va.
 Mary Lou Linden, Troupe 910, Tonasket, Wash., High School.
 Clynn Wilkinson, Keith Barrow, Troupe 913, Grover Cleveland High School, Portland, Ore.
 Julia Chamblee, Troupe 917, Wewoka, Okla., High School.
 Elsie Davidson, Troupe 919, Sacred Heart High School, Falls City, Nebr.
 Billy Halley, Dorene Taylor, Troupe 923, Poca, W. Va., High School.
 Kenner Bush, Troupe 924, Athens, Ohio, High School.
 Ula Mae Hostetler, John Stribich, Troupe 925, Union High School, Forest Grove, Ore.
 Alice Johnson, Gary Anderson, Keith Ellefson, Troupe 930, Thompson, Iowa, High School.
 Annette Ely, Irene Klahr, Troupe 931, Newark, Del., High School.
 Marilyn Adece, Kay Klaumann, Troupe 933, Belleville, Kans., High School.
 Marjorie Wilkerson, Douglas McCool, Troupe 934, Tillamook, Ore., High School.
 Blanche Billingslea, Dorothy Leister, Bob Reynolds, Wayne Kniffin, Troupe 935, Lawton, Okla., High School.
 Chet Daniels, Troupe 943, Dallas, Ore., High School.
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 Peggie Singleton, Troupe 945, Lakeview, Ore., High School.
 Kay Thompson, Wayne Wise, Troupe 946, Elyria, Ohio, High School.
 Channing Myers, Mary Ann Bartolac, Troupe 949, Ward High School, Kansas City, Kans.
 Richard May, Troupe 950, North High School, Omaha, Nebr.
 Gwen Johnson, Donald Kime, Troupe 952, Gordon, Nebr., High School.
 Corrine Dawson, Troupe 953, Highland Park High School, Topeka, Kans.
 Pat Davis, Troupe 955, Collinsville, Ill., High School.
 Shirley Handley, Troupe 956, Academy of the Little Flower, San Luis Rey, Calif.
 Marjorie Deimund, Troupe 957, College High School, Cape Girardeau, Mo.
 Ellen Driggers, Beatrice Bisbee, Troupe 958, Seminole High School, Sanford, Fla.
 Larry Quinn, Susan Willet, Troupe 960, J. P. McCaskey High School, Lancaster, Pa.
 Mary Alice MacLafferty, Troupe 964, Abraham Lincoln High School, Council Bluffs, Iowa.
 Irene Nilsen, Katherine Wise, Troupe 965, Peninsula High School, Cig Harbor, Wash.
 Mary Ann Ostwald, John Christensen, Troupe 968, Brush, Colo., High School.
 Thomas Carroll, Marion Schoonover, Troupe 971, Owatonna, Minn., High School.
 Nancy Crockett, Bill Williamson, Troupe 972, Middlesboro, Ky., High School.
 James Sparks, Troupe 974, Sherman Community High School, Goodland, Kans.
 Edith Dodd, Troupe 975, Landon High School, Jacksonville, Fla.
 Phyllis Harris, Louise Parreira, Troupe 977, Petaluma, Calif., High School.
 Sonya Lee Anglin, Troupe 978, Harlingen, Texas, High School.
 Joseph Sicori, Troupe 981, Matignon High School, Cambridge, Mass.
 Donald Robinson, Troupe 982, El Dorado County High School, Placerville, Calif.
 Jerome E. Weinstein, Harold D. Baker, Jr., Troupe 987, Marblehead, Mass., High School.

The "MAXWELL FAMILY" plays by Donald Payton

Thousands of play directors have found in Donald Payton's "MAXWELL FAMILY" plays exactly what they have been seeking — plays that are ideally suited to teen-agers — plays that are clean, wholesome, with hilariously funny lines and situations. We are listing below all of Payton's plays published to date. Please use catalog index (pages 142-144) for story synopsis.

1 ACT PLAYS

Wilbur's Honey Bea, 3m, 4w	Wilbur Faces Life, 3m, 5w
Life o' the Party, 6m, 6w	Bobby Sox, 4m, 3w
Sure As You're Born, 3m, 3w	Wilbur's New Uncle, 3m, 4w
Wilbur Minds the Baby, 3m, 5w	Listen, Dad, 3m, 4w
Wilbur's Wild Night, 4m, 4w	Love Hits Wilbur, 2m, 4w
Wilbur Saw It First, 4m, 3w	Cute and Peppy, 8w
Foxy Grandma, 4m, 3w	Date for Bobby Sox, 2m, 3w
Shock Of His Life, 3m, 3w	Stoney Jones, 2m, 4w (extras)
Uncle Tom's Crabbin', 5m, 6w	

Books, 50 cents each

3 ACT PLAYS

Rest Assured, 6m, 7w (extras, if desired)	If Mother Only Knew, 5m, 6w
Finders Creepers, 7m, 7w	Happy Daze, 6m, 6w
Boarding House Reach, 7m, 9w	Just Ducky, 6m, 6w
Honey In the Hive, 6m, 8w	Desperate Ambrose, 6m, 6w
	Mother Does the Talking, 6m, 7w

Royalty, \$10.00 — Books, 75 cents

WEST VIRGINIA: All our hats are off to this writer (Donald Payton) who really knows how to write an enjoyable teen-age play. We have presented all of his plays for they are so successful and enjoyable. Please let me know when his next play is published. — Mrs. Johnson, Director of Dramatics, Bluefield, West Virginia.

WISCONSIN: We feel that "Rest Assured" has been one of our top productions and we've had some mighty good ones in the past too. The cast loved it and the audiences were more than enthusiastic over it. — Rev. Guy E. Guyon, Central Catholic High School, Green Bay, Wisconsin.

TEXAS: Miss Mary Frances Ball, Director of Dramatics, McLean Jr. High School, Ft. Worth, Texas, recently wrote us as follows: "Donald Payton writes, in my opinion, almost the only plays which are perfectly adapted to junior high school. Our audience loved 'Wilbur Saw it First' and so did I!"

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 Elizabeth Hill, Sara Cullers, Troupe 993, Charlestown, W. Va., High School.
 Robert Hanson, Franklin Thompson, Troupe 994, Montebello, Calif., Sr. High School.
 Jack Pribble, Janet Adams, Troupe 995, Waterford Twp. High School, Pontiac, Mich.
 Barbara Lockard, Beverly Lewis, Troupe 996, Community High School, West Frankfort, Ill.
 Katherine Kerne, Richard Webre, Troupe 998, Thibodaux, La., High School.
 Gordon Brockway, Troupe 1001, Cathedral Senior High School, Duluth, Minn.
 Betty Lewick, Paula Ryan, Troupe 1004, Lincoln, Kans., High School.
 Shirley Day, Harold Ray Pitre, Troupe 1007, Istrouma High School, Baton Rouge, La.
 Jackie Weatherred, Troupe 1010, Senior High School, Pampa, Texas.
 Joe O'Neill, Lula Mae Griffith, Troupe 1011, Unity Senior High School, Tolono, Ill.
 Bob Redden, Troupe 1012, Hazel Park, Mich., High School.
 Catherine Brown, William Nemetz, Troupe 1014, Farrell, Pa., Sr. High School.
 Edward Schuckhaus, Nancy McCloughan, Troupe 1017, Newton, N. J., Sr. High School.
 Janice Thornton, Troupe 1018, Anniston, Ala., High School.
 Ted Mulder, Troupe 1019, Union High School, Arroyo Grande, Calif.
 Nancy Ann Smith, Troupe 1020, Immaculata High School, Chicago, Ill.
 Eva Lou Sparks, Curtis Judd, Troupe 1021, Union High School, Lebanon, Ore.
 Shirley Lytle, Troupe 1022, Community High School, Wheaton, Ill.

Florence Kwiatek, Marietta Giordano, Troupe 1024, West Scranton High School, Scranton, Pa.
 Andy Cooley, Troupe 1025, Sheridan, Wyo., High School.
 Golden Roper, La Monte Mickelson, Troupe 1028, North Gem High School, Bancroft, Idaho.
 Harland Roby, Troupe 1030, Kenton, Ohio, High School.
 Stephen Gref, Shirley Reese, Troupe 1032, Sr. High School, Ambridge, Pa.
 Dean Ramsay, Troupe 1033, Decorah, Iowa, High School.
 Donna Meyers, Troupe 1037, Newcomerstown, Ohio, High School.
 Robin Lorimer, Troupe 1040, St. Katharine's Girls School, Davenport, Iowa.
 Jerry Cranor, Alice Peterson, Troupe 1044, Butler High School, Vandalia, Ohio.
 Georgia Bragg, Robert Bruce, Troupe 1046, University High School, Laramie, Wyo.
 Ellen Bloodworth, Troupe 1047, Niles Twp. High School, Skokie, Ill.
 Martin Johnson, Troupe 1048, Grand Haven, Mich., High School.
 Anne Agent, Bruce Green, Donald Ales, Doris Stewart, Troupe 1050, Sallisaw, Okla., High School.
 Iris Mankins, James Gainer, Jr., Troupe 1051, Tunnelton, W. Va., High School.
 Robert Vaughn, Troupe 1055, Booker T. Washington High School, Shreveport, La.
 Eleanor Kyle, Troupe 1056, Stanstead College School, Stanstead, Quebec, Canada.
 Sally Austin, Troupe 1060, Community High School, Morrison, Ill.
 Jean McCarthy, Troupe 1063, Wolf Point, Mont., High School.
 Gene McKay, Troupe 1064, Rogers High School, Spokane, Wash.

(Continued on page 26)

BEST THESPIANS

(Continued from page 25)

Dona Hancock, Troupe 1066, Coquille, Ore., High School.
 Conchita Broncato, Troupe 1069, Fairview High School, Jennings, Mo.
 Norman Clary, George Deinzer, Betty Beall, Troupe 1070, Columbian High School, Tiffin, Ohio.
 Doris Jean Meyer, Troupe 1073, St. Mary's High School, Wichita, Kans.
 Lawrence Cotta, Pat Gorman, Patty McCarty, Troupe 1074, Visalia, Calif., Union High School.
 Eddie McAmis, Pat Hazel, Troupe 1075, Sikeston, Mo., High School.
 Francis Qulczeswki, Troupe 1080, Amherst Central High School, Snyder, N. Y.
 Lois Becker, Barbara Duer, Troupe 1085, Atlantic City, N. J., High School.
 Richard Mumma, Jeanne Jeffries, Troupe 1086, Lower Paxton Twp. High School, Harrisburg, Pa.
 Martha Ann Carson, Troupe 1088, Short High School, Liberty, Ind.
 Meta Ann Knecht, Troupe 1090, Center Public High School, Kansas City, Mo.
 Marlene Overfield, Paul Miller, Troupe 1091, F. D. Roosevelt High School, Hyde Park, N. Y.
 Dianne Hitchcock, Bill Mullen, Troupe 1092, Victor Valley Union High School, Victorville, Calif.
 Janet Copple, Troupe 1093, Colerain Twp. High School, Cincinnati, Ohio.
 Nancy Doyle, Troupe 1096, Huntington Park, Calif., High School.
 Darrel Ebert, Troupe 1100, Green Lake, Wisc., High School.
 Thurston Edgin, Troupe 1101, Crowell, Texas, High School.
 Jerry Bettis, Troupe 1103, Riverton, Wyo., High School.
 Dorothy Lea Freudenthal, Carolee Boyce, Troupe 1104, Hot Springs County High School, Thermopolis, Wyo.
 Mary Brady, Kay Strater, Troupe 1106, Kendallville, Ind., High School.
 Charlotte Baker, Troupe 1109, Wakefield, Nebr., High School.
 Lyda Neuman, Bob Supplee, Troupe 1110, Sharpsville, Pa., High School.
 Gene Raney, Marlene Isgren, Troupe 1114, Longview, Texas, High School.
 Hubert Schaneman, Troupe 1116, Hower Vocational High School, Akron, Ohio.
 Baruch Schmidt, Troupe 1118, New Braunfels, Texas, High School.
 Betty Macedo, Troupe 1119, Joint Union High School, Turlock, Calif.
 Phyllis La Prese, Troupe 1121, Mt. Mercy Academy, Grand Rapids, Mich.
 Jo Anne Keller, Grace De Polo, Troupe 1122, Windber, Pa., High School.

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 Dollie Bridgewater, Troupe 1125, Marion, Ind., High School.
 Patrick McCartan, Jerry McMahon, Troupe 1126, Ursuline High School, Youngstown, Ohio.
 Madeline Gilbert, Ann Lowery, Troupe 1127, Tilton-Northfield High School, Tilton, N. H.
 Terry Blaser, Troupe 1128, Garfield High School, Los Angeles, Calif.
 Glenda Anthony, Troupe 1131, Maumee, Ohio, High School.
 Phyllis Hardesty, Troupe 1132, Wm. Winlock Miller High School, Olympia, Wash.
 Jo Ann Benard, Troupe 1133, Torrance, Calif., High School.
 Richard Franklin, Troupe 1134, Community High School, Momence, Ill.
 Frances Helget, Troupe 1135, Blairsville, Pa., High School.
 Jueretta Brannon, Troupe 1138, Walters, Okla., High School.
 Louis Zucker, Fenwick Taylor, Troupe 1140, Twp. High School, Ottawa, Ill.
 John Chinn, Troupe 1142, Shelburn, Ind., High School.
 Barbara McCullom, Pat Young Myhre, Troupe 1143, Nevada, Iowa, High School.
 Ronald Jaderborg, Troupe 1145, Decatur Community High School, Oberlin, Kans.
 Frank Eddins, Don Irvine, Troupe 1149, Georgetown, Texas, High School.
 John Gooch, Troupe 1152, Thomas Carr Howe High School, Indianapolis, Ind.
 Janice Sibre, Troupe 1154, Springfield Twp. High School, Philadelphia, Pa.

Katherine Bartish, Troupe 1160, Andrews School for Girls, Willoughby, Ohio.
 Jennifer Davis, Troupe 1161, Willow Glen Sr. High School, San Jose, Calif.
 John Mark Hirschi, John Brasher, Marilyn Boren, Troupe 1164, Wichita Falls, Tex., Sr. High School.
 James Winkler, Troupe 1165, Marquette High School, Alton, Ill.
 Richard Ohm, Troupe 1166, Regis High School, Eau Claire, Wisc.
 Beverly Marsie, Troupe 1169, New London, Conn., High School.
 Virginia Chapman, Troupe 1174, Highland High School, Albuquerque, N. Mex.
 Phyllis Ann Carver, Dorothy Bovee, Troupe 1175, Kent-Meridian High School, Kent, Wash.
 Maxine Litton, Ronald Vineyard, Troupe 1176, Walton, W. Va., High School.
 Charlene Milek, Le Roy Pell, Troupe 1179, Sturgis, S. D., High School.
 Bill Parker, Troupe 1180, Anna Jonesboro Community High School, Anna, Ill.
 Deanna Thompson, Dwayne Soderholm, Troupe 1182, Alexandria, Minn., High School.
 Nixon Carr Henley, Troupe 1186, Asheville, N. C., High School.
 Pauline Paramore, Troupe 1190, Provo, Utah, High School.
 Glenda Mann, Beverly Johnson, Troupe 1191, Corvallis, Ore., High School.
 Bill Harrison, Troupe 1197, Hoisington, Kans., High School.
 Helen DuPree, Troupe 1199, Vancouver, Wash., High School.
 Franklin Elevitch, Troupe 1200, East High School, Duluth, Minn.
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 John Paul Hanbury, Troupe 1238, Woodrow Wilson High School, Portsmouth, Va.
 Kenneth Knauf, Joyce Foster, John Kampine, Troupe 1239, Columbus High School, Marshfield, Wisc.
 William E. Burger, Sally Jo Cring, Troupe 1240, Arsenal Technical High School, Indianapolis, Ind.



Once and for All, Amherst, Ohio, High School, Thespian Troupe 730, Margaret R. Egeland, Sponsor.

SELLING

(Continued from page 15)

phy, in contrast to the use of 35mm in the entertainment field. Although Alfred Higgins completed two films on 35mm stock during 1952, these were exceptional cases; they were the first 35mm pictures in five years. The practice of using 16mm film stock stems from the near-universal demand for color in commercial films; commercial Kodachrome is far less expensive and much easier to handle than the color film of the entertainment industry, which requires special cameras and technical supervision. On the other hand, Rockett prefers to make its rare black-and-white pictures on 35mm stock; optical effects (dissolves, wipes, etc.) can be achieved much more easily than with 16mm.

Due to its long years of operation, Rockett has accumulated an exceptional library of classified and inventoried stock footage—that is, original exposed footage of scenes that may be found useful in future productions. The library is made up primarily of usable "out-takes" and "trims" from completed pictures. And "out-take" is a "take," or shot of a scene that is not used in a film because another take, or shot of the same scene, is superior to it. A "trim" is any portion of a usable take that is cut out of the scene in the editing or cutting process. The Rockett

library, composed of what otherwise may have been waste, is an irreplaceable store of hundreds of scenes. Such films as the series on natural resources yield valuable library footage.

Among the many other public relations films made by the Rockett company are *Chicken of the Sea*, made for a large tuna firm; *Thirty-Six Miles to Saugus*, made for the Automobile Club of California; and *Mickey's Big Chance*, a pre-driving instructional picture made for the American Automobile Association and designed for audiences of high school students.

In the area of training Rockett's most intensive endeavors were put forth during the war in the production of many training films for the U. S. Navy. Utilizing the best of the techniques discovered for this specialized form during the war years, Alfred Higgins now supervises the making of such peace-time pictures as the one recently completed for the training of filling station attendants.

Films designed strictly for advertising purposes are fewer in number but equally challenging to the producer. *Proto Means Profits*, a short picture designed to be shown to retail hardware merchants, presents vividly and interestingly the advantages of stocking a specific line of tools.

The audiences for training and advertising films are relatively small

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groups for whom the pictures are specifically designed and to whom special appeals are directed. Who is the "public" for whom public relations films are planned? Often they are large groups of potential customers, such as teen-age boys and girls for whom a film on driving is made. In the case of *Mickey's Big Chance*, the ultimate objective is less to win members for a specific automobile club than to win respect for all such organizations and create general goodwill. The immediate objective of course is to make young drivers aware of safety measures and the importance of proper driver-training.

At times the audience is a large section of the voting public; the sponsor of the film may want to strengthen confidence in American free enterprise in contrast, for example, to government-operated industry. Films designed for this purpose may interest social clubs, fraternal organizations and civic groups. Such may be the dramatic story of the building of a great dam by a water and power firm, with the picture detailing the contributions of private industry to the area it serves.

Recently in a contest involving the water rights of thousands of individuals in a fertile farming area, a documentary film on behalf of the farmers was given many public showings in auditoriums across the state. The power of the motion picture medium in this function, essentially one of a propaganda nature, is great, and it imposes on the groups who use it a great responsibility.

Where the audience is the public at large, there are hundreds of opportunities for showing a good public relations film. Entertainment films pay their way by admission charges at the box-office; commercial films must earn their salt by fostering such returns as public interest, respect and goodwill, better employer-employee relations, improved working methods, more efficient workers and increased product sales. That these returns are tangible and worth the investment of considerable money is evidenced by constantly increasing demand of industry for pictures.



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DIALING

(Continued from page 14)

all prominent in their fields, are active in the radio production of *Town Meeting*.

On television the difficult role of moderator is performed by John Daly. "His voice is agreeable, his speech is flawless, and what he has to say is refreshingly literate and spontaneous." It was with these words that Deems Taylor presented to John Daly one of the Sylvania Television Awards of 1951. Two years after graduation from Boston College in 1935 Daly went to Washington, D. C., as schedule engineer for a broadcasting station. The bite of the radio bug had hardly healed when he landed a job as an announcer. He was the narrator and editor of *REPORT TO THE NATION*, a program designed to tell Americans about their government. Then in 1941 he went to New York City to take over as editor and narrator of a news roundup which occupied the important 6:45 P. M. Eastern Standard Time period. Weekends he toured Army camps and industrial scenes to describe conditions as he saw them. In 1942 he landed a prize evening time news slot on a national network. Later that year Daly was assigned to Cairo, changed his course to covering a rumored invasion of Norway, and finally ended up in London where

he reported from American fighter and bomber bases and narrated a Sunday trans-Atlantic news program. He was in North Africa in time to give an eyewitness account of the invasion of Sicily. And from the start he reported the Italian campaign when he landed on the shell-torn beachhead at Anzio and moved north through Italy with the troops. In 1944 he was assigned to cover the Presidential election. Later he covered the Texas City disaster, the 1949 Florida hurricane, the C. I. O. convention in Atlantic City and the major sessions of the United Nations in New York City.

Here is a man who has made quite a niche for himself in radio and now in television, although he has never worked on newspapers. Thus his experiences differ from his fellow newscasters, who have had their share of newspaper work. John Daly has proved that new fields can be met by new talent.

When Norman Thomas, Raymond Moley, H. A. Muste and Lawrence Dennis inaugurated the initial *Town Meeting of the Air* on May 30, 1935, it was extremely doubtful whether all of the stations in the network carried the first program. It was a new and untried "sustainer," which could be broadcast or not at the option of the local station manager. Soon, however, the fame of

Town Meeting began to spread. By 1944 when the *Reader's Digest* became its sponsor, all the stations then on the American Broadcasting Company network carried it.

America's Town Meeting of the Air has come a long way since its start 17 years ago. Several cities have adopted the local meeting pattern with the help of radio and television stations. High schools throughout the country have promoted similar plans, calling them *Junior Town Meetings*.

But the plan has hardly been local or national. In 1943 England was brought in on the discussion by having two speakers and an audience in New York City and two speakers and an audience in London. The two meetings were joined together through intercommunication systems. G. I.'s throughout the world have also helped in spreading the formula. A meeting was organized and conducted during the war in Burma. Then it spread to Stuttgart, Germany, and later to Japan, then to Rome, Turkey, Vienna, Egypt, India, Israel, the Philippines and Hawaii.

This form so typically American has gained many followers throughout the world. It is a sign that American radio and television are very valuable instruments in spreading our way of life and our way of thinking.

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THEATRE

(Continued from page 11)

The latter proves that he is only an agent in the operation and further that the owner of the properties is Harry Trench's noble family. It is little wonder that Shaw shocked his early audiences!

The only charge that could be levelled against the production at the Greenwich Mews is that of youthfulness. Often the players seem a bit immature for the roles. One is conscious that age is suggested mainly by make-up, not by demeanor. Once that hurdle is passed, however, the production is satisfying. The lines are spoken extremely well and the cast very wisely plays the work as a period piece. Too often the significance of these dramas are lost by doing them in "modern dress." Some of you Thespian Troupes might look into the early Shaw when you are searching for an interesting play to stage. His plays are very satisfying to appear in and cannot fail to interest an audience.

Musical production seems to have taken hold of the current off-Broadway theatre. The Masque and Lyre Company continues to present a Savoyard operetta every week-end at the Jan Hus House on East 74th Street. Down at the Provincetown Playhouse in Greenwich Village the American Lyric Theatre is offering several operas and plays with music. A new organization, the Theatre de Lys, will soon bow at the refurbished Theatre de Lys (formerly the Hudson) — also in Greenwich Village. They will present *Frankie and Johnny*, a work with the book by John Huston and the score by Bud Bazelon. Just as the musicals are doing the best in the current Broadway theatre and in the recent summer season, they are also carrying the load in the experimental theatre.

Both the lyrical and the spoken theatre suffered a severe loss recently with the death of Gertrude Lawrence. Miss Lawrence had recently returned to the leading role in *The King and I*, the Richard Rodgers-Oscar Hammerstein, II adaptation of Margaret Landon's *Anna and the King of Siam*. Celeste Holm had played the role of the English teacher in the royal court of Siam during a several weeks' respite for Miss Lawrence during the summer. At the moment the part is being played by Constance Carpenter, Miss Lawrence's understudy.

The passing of Miss Lawrence will leave a larger void than in the cast of *The King and I*. She was equally proficient in nonmusical works. Those of us who saw her in Rachel Crothers' *Susan and God* or in Samson Raphaelson's *Skylark* know her gift for polite comedy. These stand alongside of her Liza Elliott in Moss Hart's and Kurt Weill's *Lady in the Dark*. One of her

most remarkable feats was her marathon with Noel Coward in the latter's series of nine one-act plays, *Tonight at 8:30*. In these she really ran the gamut recited by Polonius in his press-agency for the players who visited the court at Elsinore.

Gertrude Lawrence first came to this country as understudy to Beatrice Lillie in *Charlot's Revue* in 1924. Noel Coward wrote a large amount of this offering and also played in it. Coward wrote of their first meeting in 1913 when they were members of a troupe of child actors under Italia Conti, in his autobiographical *Present Indicative!* "The others were strangers, and still are, with the exception of Harold French and a vivacious child with ringlets to whom I took an instant fancy. She wore a black satin coat and a black velvet military hat with a peak; her face was far from pretty but tremendously alive. She was very mondaine, carried a handbag with a powder-puff, and frequently dabbed her generously turned-up nose. She confided to me that her name was Gertrude Lawrence, but that I was to call her Gert because everybody did, that she was fourteen . . . and I loved her from then onwards."

No one will ever fill the place left vacant in the theatre of this country and England by the death of Gertrude Lawrence. It will be a long time before many of us can hear the music of *The King and I* (particularly *Getting to Know You*) without choking up. Her work in the film is set down permanently for us and can be run off from time to time, but she will live on through the memories of a large and devoted public on both sides of the Atlantic. I recommend for everyone's reading the eloquent eulogy delivered at her funeral by Oscar Hammerstein, II.

Let us hope that the next few months will bring us many great evenings. If the gossip columns can be relied upon, everyone is busily rehearsing great scripts. Keen bidding is proceeding to secure important talents. Actors, directors, technicians are huddling about the rehearsal lights on the city's stages and helping the playwrights iron out the rough spots in the script. The rehearsals are held, invitation performances, run-throughs, try-outs on the road and then the big night when everything is rolled out for the yea or nay of the New York Drama Critics' Circle. On with the show — is the order of the day!



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FOREIGN LANGUAGES

(Continued from page 10)

Since the theatre is the study of life itself, it is the study of people. People are basically the same the world over, but when they meet, there is always that troublesome barrier of a different language. As soon as the language is understood, then we can begin the study of the behavior of the foreigner. The theatre can be a messenger of peace and prosperity. By making people understand themselves we can understand each other. It is said that you can learn more about the nature and mood of a nation from its theatre than from its politicians and economists. If you can understand the language, and you want to get acquainted with the people who live in Ireland or Stratford or Chicago, read a play from that locality. Dramatic characters from all time seem to come to life and influence us.

UNESCO is a word familiar to almost everybody today. It has for its purpose the task of promoting friendship in all lands, hoping eventually to exert an influence for world peace. Our country has tried in these last years to get better understanding by exchanging some of the surplus we have for good feelings and warm handshakes.

Many schools, clubs and individuals have sent food, clothing, books, pictures, seeds and letters to European homes where the need was great. The letters of appreciation which were received were indeed a satisfaction. Many a school child has hurried to a language teacher to get these letters translated so that he can understand the grateful thanks and interesting comments. We

speak of one world. Perhaps it will truly become one world, if we have an international language and a common understanding.

In Boulder, Colorado, a city of twenty-five thousand, an unusual effort has been made to further the work of UNESCO. In 1947 a group of teachers formed a committee and made plans for a definite program of activities. School projects included Bundle Drives and the sending of scrapbooks, CARE packages and playground equipment. Students and teachers attended the International Congress of UNESCO as well as Regional Conferences. Plays were chosen and produced as one method of raising funds to finance these projects.

An exchange program for students and teachers has been established so that individuals can live abroad and get a taste of each other's culture. Speakers of world importance have been brought to our schools to bring messages of hope and interest. There has been a valuable exchange of ideas and dependable knowledge which could never be gleaned from books. There isn't a school child in town who in the last five years has not been touched by UNESCO.

Another movement of broadening scope, which grew out of a Panel on Dramatic Arts of the U. S. Commission for UNESCO, is International Theatre Month. It finished its third celebration in March, 1952. Six hundred theatre organizations throughout the United States have taken part in this demonstration that "the theatre serves international understanding." The theatre worker saw the possibilities and wished to weave together the torn fabric of the world through mutual exchanges of intellectual and spiritual wealth. A flexible scheme was suggested by which every small community theatre could take part in a wide movement of solidarity. Many plays, operas, pageants, musicals and dance programs were used to reflect the ideas and ideals of other countries. This "Month" is an activity in theatres in colleges, communities, and high schools. Some of them produced a series of plays by foreign authors, classic and modern, during March. Others scheduled one play, or a program of one-act plays, combined with dances and music to reflect the life of a neighbor nation. Many teen-agers were brought into direct contact with ideas of world importance, and children's theatres used the games and songs of children in other lands. ITM is no longer an experiment. It seems to have grown into a permanent institution in the American theatre, with a program that will continue to enlarge its circle of influence. The stress was focused on plays illustrating the search for security and peace, the respect for justice and human rights.

Some of the plays, and authors who have figured in these celebrations are

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worthy of note. Perhaps you, as a director, have been waiting for the push that will encourage you to use one of these next year.

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Gregory	Spreading the News
Norway	
Ibsen	An Enemy of the People
Hungary	
Molnar	Liliom
America	
Connelly	The Green Pastures
Sherwood	Abe Lincoln in Illinois
Hart & Kaufman	The American Way
Rotter & Vincent	Letters to Lucerne

Thus through the enthusiasm shown everywhere in the theatre, we can concentrate attention on the United Nations and its struggle for World Peace. We must be willing to tackle its problems and believe that they are problems for individual citizens and interested students. Small schools and dramatics clubs are ideal places to begin.

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IT'S HARD WORK!

(Continued from page 9)

come without any warning. Perhaps the very act of discussing the possibility will make everybody work hard enough to prevent the situation from occurring. You might agree that each member of the group would assume his share of any deficit. (N. B., if most of your group are just out of high school, your ages should make the older members a bit wary since only the people over 21 can be held legally responsible for any bills contracted by the group. If you are all under 21, it will make your credit rating practically nil.) You might agree that all members of the group would work at fund-raising to cover any deficit. You might completely forestall any possibility of deficit by making each member of the group responsible for a certain minimum of tickets and ads. In any case, talk it over and plan your own salvation.

How do you get your first cash for incidental expenses? Most of your bills can be paid after the show or at least after ticket and ad money has started to come in. Prior to that time, you have to buy your play-books, invest in paint for the set or for ad posters, and run up an odd series of miscellaneous small bills for the many little items involved in staging a show. You need some cash. You can assess each member a small sum which you may or may not plan to return. Members can spend their own money with the definite promise of being reimbursed from the first available funds. You can get out and collect money from all friends and well-wishers of the drama for a patron and patroness list.

Would some local organization be willing to sponsor your play? This is often standard practice and usually mutually advantageous, although you will find sponsors a lot easier to convince after you have put on one successful performance.

Organizations interested in raising money, such as the Kiwanis, the P.T.A., the Visiting Nurse, etc., etc., will sometimes agree to use your show as a part of their fund raising campaign. Be sure that your organization and theirs come

to a definite agreement in writing, as to just what each is to do. The most common arrangement — and probably the best one for you — is that you agree to produce the show, and they agree to advertise it, support it, pay the bills, and in return for underwriting a possible deficit take a large percentage if not all of the profits.

Rehearsal Problems

How long will it take to get the show ready? How many rehearsals will you need? Allow yourself a little extra time. When you read about the apparently short time a professional company spends in rehearsal, remember that they rehearse from early morning until the director decides to quit at night. They live and breathe the show 24 hours a day. You people will be rehearsing evenings after a regular day's work. In this setup you should plan an absolute minimum of 6 weeks with 20 rehearsals — 3 rehearsals a week for 5 weeks and 2 extra at the end. A better plan would cover 8 weeks with 24 or 25 rehearsals. Plan a definite rehearsal schedule and stick to it. You would be surprised to realize how much confusion and lost time can result from the "when shall we have our next rehearsal?" technique.

Do you have the necessary backstage workers? Too often the people who get together burning to start production of a show are actors only. They forget that no show goes on without a crew and that the crew needs rehearsals. You need a prompter. You need a prop committee to take entire charge of properties. You need a stage crew to put up the set, and to run the curtain and the lights. Sometimes if you are short of members, you can double these duties with those playing small parts, but unless this is sheer necessity I don't advise it. The more people actively working on your show, the more publicity it gets and the bigger audience you will have.

What about your choice of date for the performance? Is the theatre available on that date and also for several previous nights for rehearsals? Better reserve it right away so that no one will take it away from you. Be sure you specify which nights are performances. (Usually you pay much less for a rehearsal night.) If the theatre or auditorium is also used in the daytime, be sure you make arrangements so that your stage set can remain up from the first dress rehearsal though the last performance. Otherwise you will find yourself faced with the tremendous task of striking and resetting for each rehearsal and performance.

What else is going on in town on the same dates as your show? Your box office can be seriously curtailed by conflict with another public affair which draws the same type of audience you hope to attract. Consult the local social calendar before you choose a date.

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PLAYS, Inc.

8 Arlington Street, Boston 16, Mass.

Some nights of the week are more successful than others. Find out what week-night your town prefers to see a show.

Do you need a separate committee to manage the business arrangements? Yes, you certainly do, or at least it will be a great advantage if you have one. Your cast, although they are often your mainstay as audience-getters and ticket-sellers, will have other things on their minds. The director will be swamped with his own duties. You need people whose entire attention is devoted to putting the show over financially. You need people to manage publicity, to organize the collection of ads for the program and to spark the ticket selling drive. You need doormen and ushers for the night of the performance. Pardon my family pride if I suggest that you consult the article *Running the House* by Emily L. Mitchell, which will appear in one of the later issues of DRAMATICS this season. It will give you a definite plan for organizing the business side of your theatre venture.

It has been said that amateur performances are noted for their lack of balance in handling the two sides of the proscenium. They either have a smoothly running show and confusion and chaos in the front of the house, or a well-trained business organization and a sloppy show. You be different and have efficiency and professional dash on both sides of your footlights.

BRIEF VIEWS

By TALBOT PEARSON

IVAN BLOOM HARDIN COMPANY Des Moines, Iowa

The Waltz, by Dorothy Parker, is the best written and most effective of a large group of mono-readings just released by this well-known company which specializes in this type of publication. Miss Parker's piece is still protected against use on the radio but this release makes it available for school presentation. Those who do not know this little gem may be told that the young lady is dancing a waltz with a most ineffectual, downright clumsy, partner. Her bright remarks to him and her asides to the audience make vivid contrast. It's a comedy classic and a good test of vocal ability.

Other selections include short cuttings from Schiller's *Mary, Queen of Scotland*, Channing Pollock's *The Fool*, Chekov's *The Marriage Proposal*, and Moliere's *The Imaginary Invalid*.

E. P. DUTTON AND CO. New York City

Naked Masks, five plays by Luigi Pirandello, edited by Eric Bentley. The five titles are *Liola*, *It Is So (If You Think So)*, *Henry IV*, *Premise and Six Characters in Search of an Author*, together with an illuminating preface by one of the best known and informed critics of dramatic literature now practicing. Mr. Bentley explains that the "theatre of ideas" of a generation ago is now in rather bad repute. He believes this reputation unjustified as regards the good writing of that era. The poor plays, which were in a large majority, are forgotten but the good ones — Pirandello's for example — have been stigmatized by association. The editor of this new collection believes the time has come for a reconsideration of the work of a man whose work marked a milestone in dramatic writing. He writes *con amore* and with penetration and adds a couple of appendices that throw much light on the author and his career. Naturally these plays are not for the average director, players or audience, but they will repay study and stimulate some good thinking. The format of the

little volume is exceptionally good and it is a worthy addition to the Everyman Library.

THE STUDIO PUBLICATIONS New York City

Marionettes, by Donald Seager. This is announced as No. 43 in the series *How to Do It*. The author is a well-known puppeteer in England and New Zealand, where he has been teaching and practicing his craft for many years. He has put together an informative little book that introduces the subject of marionettes and then goes on to give practical help in the making of the dolls and their manipulation. Actual photographs and working sketches make comprehension easier and the book should be a working guide to this very fascinating form of entertainment. Nothing is said, however, about plots for the performances. Imagination and recollection should supply this want since the author is mainly concerned with the intensely practical side of the business. Puppeteers need the steadiest of hands to shape the tiny dolls, add their working mechanisms and then move them expressively. Competence in these branches of the craft of puppetry will always command an audience.

WALTER H. BAKER COMPANY Boston, Massachusetts

Buddy Pays the Mortgage, a one act play, by J. C. McMullen; 5 m., 5 f.; living room of the Rutledge home. This is a good play for a junior high school cast, having to do with a sixteen-year-old who wanted a goat, bought it and hid it in the attic. The goat is never seen, it should be added, but is heard quite a lot. Farcical doings and it sounds like fun for a junior cast.

Dark Eyes, a play in one act, by Joyce Ingalls; 5 w.; an upstairs living room in Washington. A talented and charming girl of twenty-one has been accidentally blinded and in her bitterness decides to release her fiancé. A college friend, however, persuades her that the man sees no difference and still loves and needs her.

Tommy in the Dark, a play in one act, by Joseph Carlton; 5 m., 5 f.; one interior. Another junior high school piece that looks playable and amusing. Tommy, at sixteen, is quite a businessman with his finger in many small pies. His father, with the same name, is supposed to be the real tycoon and boils over at being kidded about his baby-sitting, lawn-mowing and "cattery" projects. The F.B.I. somehow gets involved and adds to the confusion. But Tommy wins a reward and is starting a new venture as the curtain falls.

Too Young, Too Old, a family comedy in three acts, by Marjane and Joseph Hayes; 5 m., 10 f.; porch of the Jordans' summer home. It is next to impossible for this experienced writing team to turn out a bad play, but it must be recorded that this is not quite their best effort. Yet it still makes more sense than the top work of less capable authors. The plot concerns the difficulties of Terry Jordan in competition with her glamorous elder sister. At home Phyllis attracts all the males but this summer she plans to stay in town while Terry is at the seashore with her parents. Terry is making good time with one Dennis Smalley when Phyllis arrives unexpectedly, having thrown up her job in the city. Dennis is immediately smitten and makes the switch to the elder of the Jordan girls. Terry may be down but she's not out, and a course in "Male Psychology" (by mail) restores her courage and steps up her tactics. The results are rather unnerving to the parents and their plans for a

A timely satire on
unions with a domestic
touch.

"Paper Plates for Papa"

An amusing comedy
in three acts

By
KURTZ GORDON

5 Men — 7 Women

Interior Setting

People do change and Papa Metzger is no exception. As shop Steward at the mill, sudden power and authority stretches his ego, and illusions of his self-importance and duty to his union gradually estrange him from his wife, Carrie, and his three daughters, Beth, Ann and Jenny, ranging in ages of 15, 19, and 20 respectively, until Papa assumes the proportions of Dictator Dad. He forgets his daughters' birthdays and finally his own Twenty-Fifth Wedding Anniversary. It is then that Carrie makes her great decision. If Papa can have a union in the mill, she can have a union in the home. She drafts her daughters into her union and conscripts their boy friends as well. Carrie knows when to attack and where it will hurt the most, and Papa finds himself no match for a home-made union.

"Paper Plates for Papa" is a healthy comedy of community life, not bound by any particular date or location. High Schools or theatre groups would find it highly suitable. . . . Beatrice H. Wadlin, Highland, New York.

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quiet summer, and a descent, en masse, of Terry's classmates don't help their tempers or the family budget. But youth is triumphant and Terry finds the right boy in the end.

CHILDREN'S THEATRE PRESS Anchorage, Kentucky

Stories to Dramatize by Winifred Ward. A collection of 100 short stories, fables, nursery tales and the like, all of high literary merit, collected by the well-known specialist in the field of creative dramatics. This should be a useful companion piece to the book by the Mmes. Lane and Siks reviewed above. Whether or not the acting out of "a picture on a postage stamp" will precede the playing of *Rumpelstiltskin* or *Puss in Boots* in a children's theatre curriculum is not for this reviewer to decide. It is certain that to concentrate on the purely "creative" will be to deny a lot of fun to the young players; therefore a judicious blending would seem desirable. This book will provide enough material for several years and for all sizes and shapes of actors of the younger set.

PLAYS, INC. Boston, Mass.

Holiday Plays for Teen-Agers by Helen Louise Miller. A compendium of one-act, royalty free plays labeled by the author as for important occasions but, it would appear, useful for days in between as well. There are simple ten and fifteen minute items suitable for celebrating Washington's birthday, Thanksgiving, Easter and even (save the mark!) Mother's Day. Father, as usual, escapes undue attention except as a useful provider at Thanksgiving time. The casting of all the plays is well distributed and there are no long parts; everyone gets a fair share of the good lines and, needless to say, the dialogue is almost aseptic in its cleanliness. Miss Miller's collection is heartily recommended, more especially as she offers the fruits of her industry without royalty.

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Leon C. Miller, Editor and Managing Editor.

Sworn to and subscribed before me this 30th day of September, 1952. (Seal) Earl Ellerington (My commission expires August 28, 1953.)